

THE MUSICAL COURIER

MUSICAL COURIER

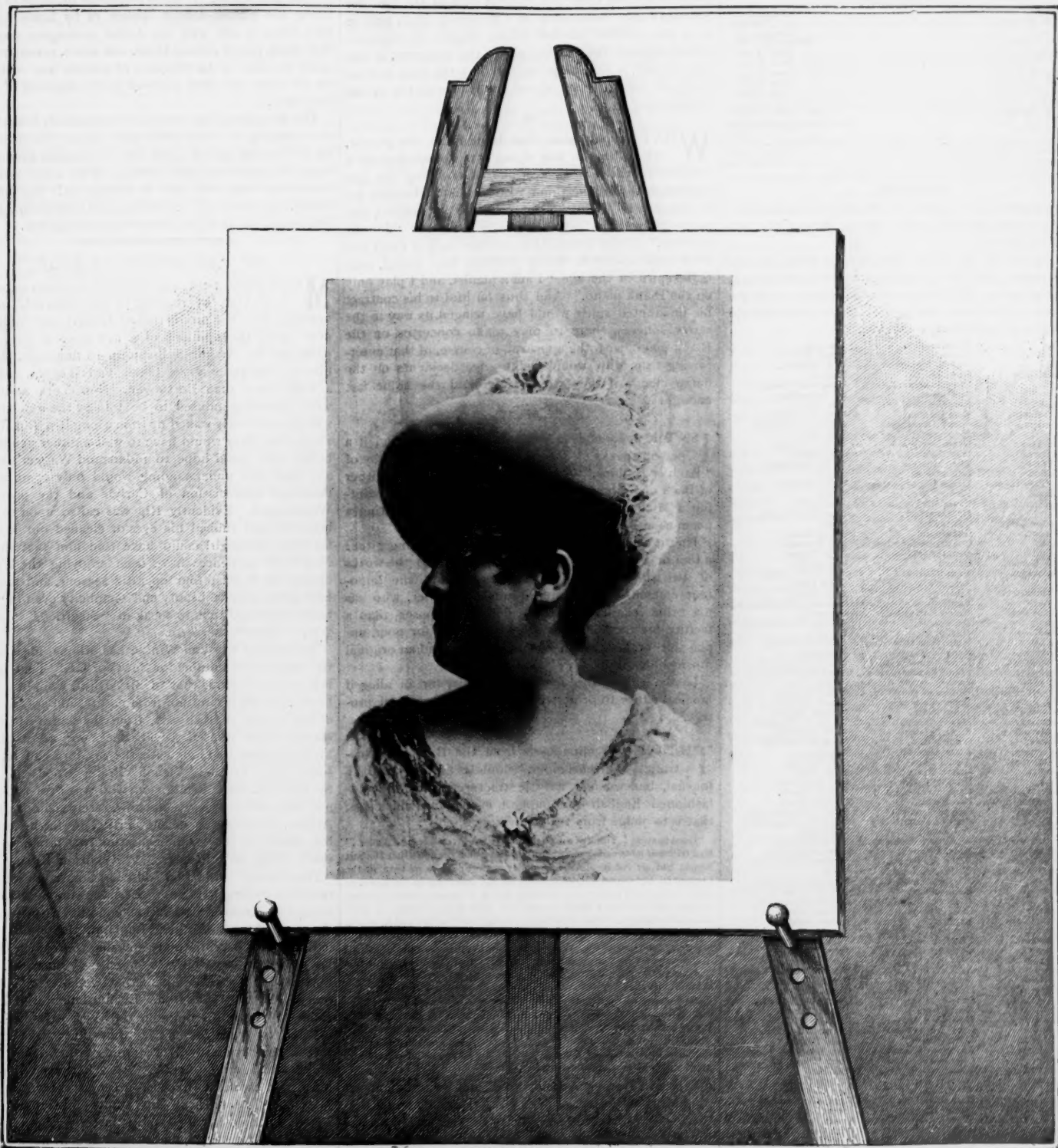
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XVII.—NO. 17.

NEW YORK, WEDNESDAY, OCTOBER 24, 1888.

WHOLE NO. 454



THERESE HERBERT-FOERSTER.

THE MUSICAL COURIER.
— A WEEKLY PAPER —
DEVOTED TO MUSIC AND THE MUSIC TRADES.
ESTABLISHED JANUARY, 1880.
No. 454.

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.
All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, OCTOBER 24, 1888.

MARC A. BLUMENBERG, OTTO FLOERSHEIM.
BLUMENBERG & FLOERSHEIM,
Editors and Proprietors.

Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 145 State Street, Manager.

PHILADELPHIA OFFICE: 504 Walnut St., J. VIENNOT, Manager.

BRITISH AMERICAN OFFICE: Cor. Wilton Ave. and Yonge St., Toronto, Can., E. L. ROBERTS, Manager.

CONTRIBUTORS.

MR. FREDERIC GRANT GLEASON.....Chicago, Ill.
MR. E. M. BOWMAN.....Newark.
MR. CLARENCE EDDY.....Chicago, Ill.
MR. H. G. UNDERWOOD.....Milwaukee, Wis.
MR. HENRY CARTER.....New York.
MR. S. P. WARREN.....New York.
MISS KATE E. CLARK.....New York Home Journal.
MR. A. R. PARSONS.....New York.
MR. EDGAR J. LEVEY.....New York.
MR. EDWARD IRVING STEVENSON.....New York Independent.
MR. H. E. KREHBIEL.....New York Tribune.
MR. HENRY T. FINCK.....New York Evening Post.
MR. LOUIS MAAS.....Boston, Mass.
MR. A. McARTHUR.....St. Petersburg, Russia.
MR. FREDERICK WILLIAMSON.....Milan, Italy.
MR. CONSTANTIN STERNBERG.....Atlanta, Ga.

NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Ida Klein,
Adele Patti,
Semblich,
Christine Nilsson,
Scalchi,
Trebelli,
Marie Ring,
Anne de Bellocca,
Ritka Gerster,
Nordica,
Josephine Yorke,
Emilie Ambre,
Emma Thurby,
Teresa Carreno,
Kellogg, Clara L.,
Minnie Hauk,
Materas,
Albani,
Annie Louise Cary,
Emily Winant,
Lena Little,
Muriel-Celli,
Chatterton-Bohrer,
Mme. Fernandes,
Lotta,
Minnie Palmer,
Donald,
Marie Louise Dotti,
Geistinger,
Fursch-Madi,
Catherine Lewis,
Zelle de Lussan,
Blanche Roosevelt,
Sarah Bernhardt,
Titus d'Ernesti,
Mr. & Mrs. Geo. Henschel,
Charles M. Schmitt,
Friedrich von Flotow,
Franz Lachner,
Heinrich Marschner,
Frederick Lax,
Nestore Calvano,
William Courtney,
Josef Standig,
Lulu Vellag,
Mrs. Minnie Richards,
Florence Clinton-Sutro,
Calixa Lavallee,
Clarence Eddy,
Franz Abt,
Fannie Bloomfield,
S. E. Jacobson,
C. Mortimer Wicks,
J. O. Von Prochaska,
Edvard Grieg,
Adolf Henselt,
Eugene D. Albert,
Lili Lehmann,
William Candius,
Franz Kneisel,
Leandro Campanari,
Franz Rummel,
Blanche Stone Barton,
Amy Sherwin,
Thomas Ryan,
Achille Errani,
King Ludwig I I,
C. Jos. Brannbach,
Henry Schradieck,
John F. Luther,
John F. Rhodes,
Wilhelm Gericke,
Frank Taft,
C. M. Von Weber,
Edward Fisher,
Kate Rolfe,
Charles Rehm,
Harold Randolph,
Minnie V. Vanderveer,
Adele Aus der Ohe,
Carl Klindworth,
Edwin Klabre,
Helen D. Campbell,
Alfredo Barili,
Wm. R. Chapman,
Otto Roth,
Anna Carpenter,
W. L. Blumenschein,
Teresina Tua,
Lucca,
Ivan E. Morawski,
Clara Morris,
Mary Anderson,
Sara Jewett,
Rose Coglian,
Kate Claxton,
Fanny Davenport,
Janaschek,
Genevieve Ward,
May Fielding,
Ellen Montejo,
Lilian Olcott,
Louise Gage Courtney,
Richard Wagner,
Theodore Thomas,
Dr. Damrosch,
Campanini,
Guadagnoli,
Constantin Sternberg,
Degremont,
Galassi,
Hans Balatka,
Arbuckle,
Liberati,
Ferranti,
Anton Rubinstein,
Del Puente,
Jocelyn,
Mme. Julia Rive-King,
Höppe Glenn,
Louis Blumenberg,
Frank Vander Stucken,
Frederic Grant Gleason,
Ferdinand von Hiller,
Robert Volkmann,
Julius Rietz,
Max Heineke,
E. A. Lefebvre,
Ovide Musin,
Anton Udvardi,
Alcun Blum,
Joseph Koegel,
Dr. Josef Godoy,
Carlyle Petersilea,
Carl Retter,
George Gemünder,
Emil Liebling,
Van Zandt,
W. Edward Heimendahl,
Mme. Clemell,
Albert M. Bagby,
W. Waugh Lauder,
Mrs. W. Waugh Lauder,
Mendelssohn,
Hans von Bülow,
Clara Schumann,
Joachim,
Samuel S. Sanford,
Franz Liszt,
Christine Dossert,
Dora Henningsen,
A. A. Stanley,
Ernest Catenbusch,
Heinrich Hofmann,
Charles Fradel,
Emil Sauer,
Jesse Bartlett Davis,
Dora Brümmer-Petersen,
Anna Lankow,
Maud Powell,
Max Alvary,
Josef Hofmann,
Händel,
Carlotta F. Pinner,
Marianne Brandt,
Gustav A. Kerker,
Henry Duzenski,
Emma Juch,
Fritz Giese,
Anton Seidl,
Max Leckner,
Max Spicker,
Judith Graves,
Hermann Ebeling,
Anton Bruckner,
Mary Howe,
Attalie Claire,

THE reports about the needy circumstances of the once famous cantatrice Ilma di Murska are now being contradicted by those who definitely know the details of the singer's private affairs.

THE "Times," of this city, in its issue of last Friday morning, brought the well-known manager L. M. Ruben before the public in a new light, i. e., as the husband of Mrs. Fursch-Madi, the singer. We don't know what that estimable artist's husband, Mr. Verle, has to say in the matter, but we do know that Mr. Ruben most emphatically contradicts the statement, which appears after all to be merely a slip of the pen on the part of our otherwise accurate contemporary.

CONCERT halls are not nurseries. Ladies, or rather women, who fondly imagine their offspring will become future Beethovens or Wagners, would do well to leave their musical development, as far as the same is to be produced by listening to good concerts, to such a stage of the offspring's growth that they can be controlled by either kind words or the use of a rod. To bring a suckling babe to a concert such as Mr. Van der Stucken's last Wednesday at Chickering Hall, and to keep this modern minded infant, despite its vigorous protest against the classicality of the program, in the concert hall, is an outrage against both the baby and the audience, not to speak of the annoyance to the artists themselves.

WHAT a capital story that is of Field, the pianist, who when he was dying was approached by a minister of the gospel, desirous of soothing his last agonies, with the question: "Êtes vous Catholique ou Protestante?" The expiring man feebly struggled, and as he gasped his last he faintly muttered "Je suis pianiste." *Si non è vero, è ben trovato*—only if Field had lived until to-day he would probably have added, such is the spirit of the age, "I am a pianist, and I play only on the Blank piano." And thus faithful to his contract his undaunted spirit would have winged its way to the stary spheres, there to play piano concertos on the Blank piano, with the approval, of course, of that enterprising firm, who would paint advertisements on the damp clouds if they would only hold the color fast enough.

ISN'T it a conclusive sign of a deranged mind if a person speaks of a composition as being worthy of "Bach or Brahms," for to speak of a work as being either of Bach or Brahms is no less absurd than to call a painting a Michael Angelo or a Holbein, or attributing a poem to either Milton or Pope.

Isn't it still more an evidence of a man being either a fool or a crank, or both, if he compares to the works of two such masters as Bach or Brahms the impotent emanations of a sterile music carpenter, who has no other claim to being called a composer than a facility for cacophonous part writing and for poor, unplayable orchestration, and who never had an original musical idea in his life?

Lastly, isn't it the acme of absurdity for an alleged musical editor to print such rot without editorial protest?

THE following clipping is from the Brisbane (Australia) "Queenslander," doubtless a very worthy journal, but we fear a little tinctured with the old-fashioned English contempt of music and musicians, that is to judge from the following clipping:

"Good heavens! Think of a nephew of Matthew Arnold being a fiddler!" So a friend of mine exclaimed when I related to him the news that Herbert Arnold had arrived in Melbourne under engagement to perform at the Centennial Exhibition concerts. This set me reflecting on the power of mere names, for I cannot help thinking that it is because a fiddle is called a fiddle that it always seems to associate itself with a feeling of good humored contempt. Call it a violin, and it suggests Joachim and Remenyi. Call it a fiddle, and you can hardly help thinking of a blind man, and a green bag, and a little dog. Why do we invariably speak of the "fiddlers" in the orchestra with an accent of half laughing disparagement? It is that unfortunate "die" that has done it all—a poor perversion of the pretty diminutive in the form *fidicula*. Why shouldn't we revive that word? For the honor of Matthew Arnold let us call his nephew a *fidiculist*. Even if we don't call other fiddlers so, let us make him an exception for Matthew's sake. It's no use in trying "violinist." The public has pronounced against the word. So let it be *fidiculist*. It does go against the grain that the representative in Australia of the family of the sweet apostle of culture and great critic of life should be a—fiddler.

Why Mr. Herbert Arnold should not be a "fidiculist," to quote the "Queenslander's" own ridiculous word, is in this century of culture very hard to discover. In what better way could he dispense the doctrine of "sweetness and light" but by playing the violin, the "king of instruments?" The "Queenslander" would probably have him writing books about how to be cultured and yet live in Australia, or perhaps disseminate "sweetness and

light" with the aid of that popular but classical Australian musical weapon of warfare, the boomerang. We fear the "Queenslander's" musical education has been neglected.

A RECENT number of "Harpers' Weekly" had an interesting article devoted to the Paris Conservatory of Music by Theodore Child; illustrations by Paul Renouard. Without doubt Mr. Child is the most clever advertising agent one could profitably employ. Witness his puffing of Coquelin (not that Coquelin needed much), and in this very article everything reads so artistically, so free from anything that savors of *réclame*, that it would indeed be a capital idea for a syndicate to get hold of this accomplished littérateur to boom up per capita various artists who contemplate visiting us. Mr. Child in his way is an artist.

THIS advertisement is from the "British Bazaar, Exchange and Mart":

TO TEACHERS.—Wanted, piano lessons. The care of the teeth undertaken in exchange for the above. A new set supplied if necessary. Address A. B., care of News Agent.

This gentleman, A. B., is doubtless desirous of emulating the pianist-dentist spoken of by Louis Ehlert, who, when he was with his dental colleagues was the best piano player among them, and when, perchance, he spent his time in the company of pianists was reckoned by all odds the most superior tooth carpenter of their fraternity.

The item about the "new set" is certainly liberal, but discouraging, for what if the poor pianist failed to give all the lessons agreed upon and the dentist would levy upon the new set of store teeth? What a sad vision of mumbling and milk diet it brings up! No, on the whole, the above sort of exchanges in professional pabulum ought not to be too recklessly indulged in.

RIP VAN WINKLE IN MUSIC.

MUCH amusement was afforded the opera goers of New York by reading in the "Herald," on the morning after the production of Gilbert and Sullivan's new opera, the opinions of a new musical critic who whooped Sir Arthur Sullivan up in fine style, placing him as a composer above Gluck and Wagner, and only a little lower than Beethoven. New York audiences were somewhat amused to be told by the new critic—who had evidently waked up from a long Rip Van Winkle sleep—that they would have to wait another generation before they could hope to understand Wagner's music, and that this understanding would only come with a thorough appreciation of Carlyle and the poetry of Wordsworth. Evidently Rip was called upon to write before he had rubbed his eyes or cleaned out his ears, for every schoolgirl could have told him that she and New York audiences have been enjoying the Wagner operas for at least four operatic seasons, and that she finds great musical beauty and simplicity even in "Götterdämmerung," not to speak of "Siegfried," "Lohengrin," "Tannhäuser," &c.

The critical Rip Van Winkle has original ideas about the music most suitable for New Yorkers. That music, it is well to know, is that of Sir Arthur, who, like Beethoven, got his inspiration from nature, and not, as some of the wicked critics assert, from the scores of greater masters than himself. Old Beet, we are told, got his bird notes, together with the mysteries of religion, somewhere in the Vienna Prater woods (a place by the way, that Beethoven, who was deaf and could not have heard the birds any how, rarely visited), and Sir Arthur, according to the new critic, got for his music a big chunk of the same inspiration that produced Bunyan's "Pilgrim's Progress," "Robinson Crusoe" and "Tom Jones." A further source of Sir Arthur's inspiration is, according to the new critic, the singing of London tramps in Kentish hop farms and of loutish swains in the wooded lanes of Merrie England. Hoop la!

It has been excruciatingly amusing to read all this, to have Wagner and Gluck so mercilessly sat upon. The new critical Rip also regrets that we have no national music. Nothing suits him. Even "The Star Spangled Banner" is, in his opinion, only "a trifling theme attuned to grandiose music that does well enough for a country fair or a circus when the horses make their grand parade." As a national hymn he does not think it half as great as the "Boulanger March." The musical Rip wants music with motives as simple as those of a nursery rhyme. Well, he should have them, he should, and if he would go to hear "Siegfried" some day at the Metropolitan he would have a complete nursery story set to very beautiful music by his musical bugbear, and would have a rare delight in seeing the big, red, fiery eyes of the

dragon dread open and shut in the monster's expiring agony.

The modern Rip has much to see and hear in opera as it is given in New York. But he is getting on nicely. If he shows so fearlessly his love for Sir Arthur's simplicity he will doubtless in time come to love the greater masters of simplicity from whom the British composer got his themes. Any man who takes a fancy to the music of the march of the "Yeomen" in the first act of the last Casino opera must have a brain capable of appreciating the march of the Mastersingers, written by Wagner, of which Sullivan's work is a pleasant echo. No, Rip is at least ten years behind the age in regard to New York musical matters.

A QUESTION OF COMPREHENSION.

WE fear that the Springfield "Union" is incorrigible. After we had tried our best to make it understand that as believers in the artistic principles of Richard Wagner we are opposed to the serving up of that master's works piecemeal at music festivals, more especially at Worcester, which is near enough to New York to permit those of her citizens who love Wagner to see and hear his lyric dramas at our Metropolitan Opera House, the "Union" replies:

As nearly as we can make out the whole trouble with the COURIER is that the Worcester people are not as fond of Wagner music as the musical experts of New York are. "We imagine," says the COURIER, "that the sapient editor of the Springfield 'Union' would be surprised if he were told that in any American community, even in a cowboy's camp or a primary school, a Wagner selection played by so good an orchestra as that which took part in the Worcester festival would give greater pleasure than a Haydn movement, for the simple reason that its vigorous rhythms, sonorous harmonies and brilliant orchestral color make stronger appeal to the untutored senses and fancy than the beauties of Haydn's music." No, that wouldn't surprise "the sapient editor of the Springfield 'Union'." We can well imagine that the Sioux Indians and the New York musical experts alike are delighted with Wagner's barbarisms, but the Worcester audiences do not demand that sort of thing, and if they prefer "the suave beauty of a Haydn symphony" to kaleidoscopic fragments of Wagner's music drama, *de gustibus nil disputandum*, it is nobody's business.

Of course this is a brilliant reply to THE MUSICAL COURIER'S argument in favor of a lifting up of the standard of musical culture in Worcester. To speak of Wagner's "barbarisms" is a convincing argument; it proves conclusively the fitness of the Springfield editor to discuss musical questions. Under the guidance of so able and fair minded a mentor we can expect the people of Springfield to profit greatly by the festivals which, we are told, are to take their beginning there next spring. "The management," says the editor, "hopes to make the festival such a success in the opinion of the musical people of Springfield and Western Massachusetts that it shall become annual and perennial, and we certainly hope the New York experts will not try to prevent it."

We promise to use our influence with the New York experts to the end expressed by our esteemed contemporary. We confess that we have a great curiosity to see an "annual" and "perennial" music festival in Springfield. New York has had to be glibed at by provincial newspapers because she was supposedly unable to support Mr. Thomas' orchestra in two dozen concerts; now we are told Springfield intends giving a festival every year and keeping it up all the year round! Far be it from us to question her ability to do this thing or to look upon her promised achievement with jaundiced eyes. We envy her only one thing and that is the possession of the cultured editor who is able to make such surprising deductions from our recent article and to answer it by putting the critics of New York and the Sioux Indians on a par, and describing Wagner's "vigorous rhythms, sonorous harmonies and brilliant orchestral color" as so many "barbarisms." Only one trifling fact tempers our envy of Springfield: We are not certain that the editor aforesaid knows what "perennial" means. His knowledge of Latin and Latin derivatives seems a trifle rusty.

....The Cologne Liederkrantz, under the direction of S. Schwartz, has had great success at Brussels. The critics praise especially the performance of Alfred Dregert's "Zur Weihe des Tages," which gained the prize at the Barmen competition.

....A rich Athenian named Singros has expended 1,500,000 frs. in erecting a theatre, which he has offered to the Queen of Greece. It will be inaugurated at the end of next month, on the celebration of the King's jubilee. Two companies are forming under the direction of Lassalle and Charlet, one of opera, the other of drama. For the former there have been engaged Mesdames D. Duquesne and Mendes and Messrs. Jourdan, Goffoel, Corpant, &c. The Athenians remain faithful to their national traditions and have imposed on the managers as the first condition necessary in the artists engaged, personal beauty. Even the supers are to be good looking, and the ballet is to be a Paphian dream. Both companies left Paris on October 8 for the classic land of song.

"The Yeoman of the Guard."

THE gruesome opera which was produced last Wednesday evening at the Casino, under the title of "The Yeoman of the Guard," cannot be said to be one of Messrs. Gilbert and Sullivan's happiest efforts. These talented collaborateurs have given us so much pure wit and music happily intermingled that now, when their fount of inspirations is evidently drying up, we are ungrateful enough to cavil at this, their latest work, which is, to say the least, a little more tiresome than even "Ruddygore."

The plot is "stale, flat and unprofitable," nor can Mr. Gilbert be truthfully said to have realized even its faint possibilities, while, of course, his musical confrère is hampered throughout by the lumpiness of the libretto and the staleness of the scenes. Sir Arthur Sullivan when he is not at his best is very trivial, and despite the masterly skill of his orchestration, brilliant in its borrowed plumage, the paucity of his ideas in this work is only too painfully apparent. Musically the opera is far ahead of the libretto, but the old vein seems to have been worked out and grim dullness pervades the atmosphere of the whole composition. Bad jokes, accompanied by the well-known Sullivan lilt, now, alas! no longer a novelty; several quaint, pretty solos, two quartets and a Mendelssohnian funeral march are the only impressions that one conveys away from the hodge-podge of the composer's former operas, and with a redundancy of the old overworked "patter song" thrown in as a makeshift.

This much, however, must be said—the execrable singing of the entire cast, without exception, would damn the most melodious opera that ever could be written, and the capital acting of Messrs. Ryley and Solomon was all the more enjoyable simply because they made no attempt whatever at singing. "The Yeoman of the Guard" is not a success.

First Classical Afternoon Concert.

THE honor of opening the musical season of 1888-9 belongs to Mr. Frank Van der Stucken, who last Wednesday afternoon inaugurated at Chickering Hall a series of four classical concerts. The first one was well attended by a paying audience, deadheads being happily inconspicuous. The program was, according to the designation of the series of the concerts, of strictest classicality, yet nevertheless varied and rich—perhaps a trifle too rich. The extra attraction of the public was the appearance of no less than four soloists on this occasion. The program in its entirety was as follows:

Symphony in D major.....	Haydn
Orchestra.....	
Recitation and aria, "Il Penseroso".....	Händel
Miss Adeline Hibbard.	
(Flute obligato, Mr. Wehner.)	
Violin concerto in E flat major.....	Mozart
Mr. Michael Banner.	
Songs.....	Schubert
"Marguerite at the Spinning Wheel."	
"To the Lyre."	
"Morning Serenade."	
Miss Marie Groebel.	
Piano concerto in D minor.....	Bach
Mr. Richard Hoffman.	
Suite.....	Gluck
Air ("Iphigénie en Aulide").	
Dance of Slaves ("Iphigénie en Aulide").	
Tambourin ("Iphigénie en Aulide").	
Gavotte ("Armide").	
Grande Chaconne ("Iphigénie en Aulide"—Orphée).	

The orchestra played a charming Haydn symphony and the well selected, graceful movements of the Gluck suite with precision and fine shading, Mr. Van der Stucken evidently being inspired with the true, sincere classical spirit. Miss Adeline Hibbard made her rentrée on this occasion after several years spent abroad with Marchesi.

She has by nature a fresh, youthful and pleasing soprano voice and some native talent for colorature. What Mrs. Marchesi had to do with all this was hard to find out, for Miss Hibbard's singing of Händel's recitative was lacking in breadth and dignity, and her trills and ornamentation, as well as her breathing, were decidedly defective. Nevertheless, Miss Hibbard, who is of charming and naive stage presence, succeeded in pleasing the public.

Mr. Michael Banner was heard in the rarely performed Mozart violin concerto in E flat, a work whose first and last movements are among the most beautiful that the great master has written for any instrument. The slow movement, however, is weak and sounds decidedly antiquated. Mr. Banner, who in these last few years has made rapid strides toward becoming an artist of importance, played with considerable technic, good bowing and nice tone. His intonation, however, was not at all times flawless, this being probably due to the fact that his E string was tuned a trifle below the pitch of the orchestra. Mr. Banner also was well received by the public. Mr. Richard Hoffman performed Bach's monumental piano concerto in D minor in anything but a satisfactory manner. No person should be allowed to play a Bach concerto who is not mental master of the situation. Mr. Hoffman evidently had no conception of the meaning of the slow movement of the concerto, and he this time even lacked that repose which we have often admired in many of his previous performances. He played hurriedly and slovenly, and his tone and touch were alike wooden and disagreeable. In this he was aided and abetted by the instrument he played upon. Miss Marie Groebel sang the three Schubert songs with pleasing voice, but in a somewhat somnolent and uninteresting

style. She was not agreeably assisted in her efforts by either the poor accompaniment of Mr. Campiglio or by the persistent wailings of a disgruntled infant in the audience.

FOREIGN NOTES.

....The composer Hans Sommer has taken up his abode at Weimar.

....A new theatrical paper has been started in Italy; it is called "Carmen."

....Verdi's "Otello" was well received at Frankfurt, where it was produced for the first time on the 30th ult.

....Rosa Sucher appeared at Hamburg on the 5th as "Elsa" in "Lohengrin" the first time this season, and had a triumphant reception.

....Mr. Goring Thomas' opera, "Nadesja," now in rehearsal at Berlin, will be given at Hamburg, Cologne, Breslau and other cities of Germany.

....Mrs. Trebelli has been seriously ill, but is now recovering. She has been compelled to give up her engagements, and will not appear at the Bristol Festival.

....During the performance of the "Trovatore," at Presburg, the property man gave Helmer, the "Leonora," a bottle of nitric acid for the poisoning scene. The lady was severely burned on the lips and chest and her life was for some time in danger.

....At the Royal Opera House, Berlin, "Mignon" was given, with Miss Ehrenstein in the title rôle and Miss Leisinger as "Philine." Ehrenstein's voice is described as not only beautiful, but warm and expressive; but in acting she lacks experience.

....The musical season of Aix-la-Chapelle promises to be interesting. The first of the subscription concerts was given October 18. The program for the series of six concerts comprises Beethoven's Mass in D, Max Bruch's "The Belles," Mendelssohn's "Elijah" and perhaps a work of Händel.

....The Costanzi Opera House, at Rome, opened successfully with the "Huguenots." Mesdames Litwinne and Pettigniani and Messrs. Massart, Devriès and Navarrini took the leading rôles. The ensemble was excellent, and the chorus and orchestra contributed largely to the success of the performance.

....The news comes from Europe that Mrs. Nicolini-Patti, not being able to find a purchaser for Craig-Y-Nos, has decided to turn the castle into an institution for the cultivation of the voices of poor but gifted girls. If she shall carry out this design her "farewell concert" tours and even her high prices will be forgiven.

....The well-known publishing house of G. Ricordi & Co., of Milan, announce a new edition of the theatrical works of Wagner, which is to be at once correct, beautiful and cheap. A volume, containing a whole opera, will appear monthly, till all the eleven are issued. This will be followed by several of Wagner's compositions for piano solo.

....The "Anglo-American Musical Comedy Company" (what's in a name?) has arrived at Berlin, and is rehearsing "Sweetheart." The piece is a variety one, with songs and the like, and is supposed to depict the life of a German settler in "Pennsylvania" and New York. The language used is the "Deutsch Amerikanisch," which a Berlin paper thinks is very like Plattdeutsch.

....The following works on music have lately appeared in Germany: "New Germany; Its Heroic Legends and Richard Wagner," by F. Scholtze; "How Does Music Affect Our Hearing?" Hugo Riemann; "The Life and Works of the Poet-Musician Peter Cornelius," A. Sandberger; "Some Fugues of Bach from the 'Wohltemperirter Clavier' Explained," S. Jadassohn; "J. Sebastian Bach," Paul Meyer; "Ferdinand David and the Mendelssohn Family," J. Eckart; "Brahms, Von Bülow, Rubinstein," by Bernard Vogel; "Catechism of the History of Music," by Robert Muriol; "Musical Aphorisms," a volume compiled by Otto Girschner; "Richard Wagner and the Music of the Future."

....Composers of part songs may draw a wholesome moral from the following story told by a German contemporary: "Once when the Crown Prince (afterward the Emperor Frederick) was passing through a small Silesian town, all the choral societies of the neighborhood assembled to do him honor. The train moved very slowly, and the Prince stood at the window saluting. The assembled choirs began a song of welcome. Twenty tenors burst out with the opening words of the hymn; the basses repeated the phrase an octave lower; the tenors struck in again, and then fifty lusty voices thundered out the theme—always to the same words. Then the Prince's countenance darkened, the features of his attendants showed signs of wrath, a signal was given, and the train moved rapidly on. Singers and public were alike confounded at this catastrophe, and no one could guess what had happened. It came out afterward. The hymn, it appears, had been written in canonic form. The tenors had begun with 'Hang him up!' the basses had replied, 'Hang him up!' and the whole choir had repeated, 'HANG HIM UP!' when, alas, the train had moved on before the singers had had time to complete the sentence, which was: 'Hang him (it) up! the laurel wreath, in honor of our noble Prince.'" If this story isn't true, it deserves to be.

PERSONALS.

THERESE HERBERT FOERSTER.—This handsome and popular prima donna will be heard in concert this season, and has added to her already large repertory several English rôles.

AN IMPERIAL CONCERT.—At the court concert in honor of Emperor William II. of Germany, which was given at Vienna on the evening of the 4th inst., and at which, besides the German Emperor and his suite, the Austrian Imperial family and 300 invited guests were present, the following were the artists who appeared: Reichmann sang the "Evening Star" romanza from "Tannhäuser;" Mrs. Rosa Papier, the famous contralto, sang *Lieder* by Mozart and Schubert; Van Dyck, the great new tenor, who created so favorable an impression at Bayreuth with his recent impersonation of "Parsifal," gave selections from "Lohengrin;" Winkelmann sang an aria from Marschner's "Vampyr;" Amalia Materna interpreted the opening scene from the second act of "Tannhäuser;" Hellmesberger, Jr., and Zamara played Schubert's "Ave Maria," arranged for violin and harp, and Mrs. Lucca sang the romanza from Mozart's "Nozze di Figaro" and an aria from Ponchielli's "Gioconda." The orchestral accompaniments were conducted by Hellmesberger, Sr. All the soloists were presented to the German Emperor, and he bestowed praise on them in the most flattering terms.

NAUMANN.—The late Dresden Prof. Emil Naumann left an opera, "Loreley," which recently was accepted for performance by the Royal Opera House management in Berlin. As Naumann had not yet orchestrated the last act of his work when death overtook him, the instrumentation of it will be undertaken by Court Conductor Albert Dietrich, of Oldenburg.

JOACHIM.—Josef J. Joachim was recently at Amsterdam, where he was undergoing the "massage" cure for gout. Admirers of the great violinist will learn with pleasure that the cure is almost completed.

PATTI.—Adelina Patti will sing at two concerts which will be given at the Albert Hall on November 20 and December 11. Mr. Wilhelm Ganz will conduct.

MUSIC IN HIGH PLACES.—It seems that the young Princess Lætitia Bonaparte, whose marriage with Prince Amédée of Savoy took place recently, is a singer of great merit. The distinguished amateur is a pupil of Mrs. Fricci, who was formerly one of the best dramatic singers in Italy.

MENTER.—Sophie Menter's admirers—and they are many—will rejoice to know that the accomplished pianist has so far recovered her health as to be able to commence a concert tour in Russia, after which she will go to France, and later on to England.

VIC. AND ALBANI.—It is reported in the "World" that Mrs. Albani recently had quite an interesting séance with Queen Victoria at Old Mar Lodge. Albani sang a ballad to the Queen, and then Victoria deigned to play two or three selections for the amusement of the prima donna. Victoria does not play wonderfully well, but Albani kindly remarked that she "might have done worse." This speech so touched Victoria's sense of humor that she asked Albani to lunch with her the next day.

SCHULHOFF.—Julius Schulhoff, a master of the piano, will spend this coming season in Berlin, but intends to establish himself in Dresden next year.

BRASSIN.—Gerhard Brassin, a once famous operatic singer and the father of the deceased great pianist, composer and teacher, Louis Brassin, recently died at Brühl, near Cologne.

BECKER.—Reinhold Becker, the well-known Dresden composer and director of the Dresden Liedertafel, will visit Berlin in November, and in the Liedertafel, in connection with the Berlin Philharmonic Orchestra, will give a grand concert at the Philharmonie.

PIRANI.—Eugénio Pirani, the talented young Italian composer, who is now living in Berlin, has just published, with Schlesinger (R. Lienau), Berlin, a number of new compositions: a minuet for piano; "Will o' the Wisp," for piano; a romanza for violin, a gavotte for two pianos, and "Airs Bohémiens" for two pianos, the latter two pieces dedicated to Essipoff; finally "Perché," a vocal coloratura waltz dedicated to Sembrich. The minuet is in rococo style; the two pieces for two pianos ought certainly to become popular, as the literature for two pianos is not over extensive. All these compositions show the young master's best style and qualities.

FURSCH-MADI.—Mrs. Fursch-Madi, who was to appear at the Buffalo Musical Association last Monday, is detained in Paris with a sudden illness, and her appearance is postponed until December 10. She has also been engaged for a Philharmonic concert and for a number of out of town concerts with Theodore Thomas. She expects to leave Paris for this country next week.

POWELL.—Maud Powell has been engaged for the November concert of the Apollo Club in Chicago.

BLOOMFIELD.—Fanny Bloomfield will return to America about the middle of January next.

BOTTESINI.—An offer of 100 concerts has been tendered by Messrs. N. Wert, the well-known English manager, and L. M. Ruben to the celebrated Bottesini, the contra-

bassist and composer, whose solo performances on that unfamiliar instrument are spoken of as being miraculous. Negotiations are now pending.

MARRIED.—Tuesday, October 16, Miss Eleanor C. Garrique, the pianist, to Mr. Henry C. Ferguson, a well-known artist, and Mr. William Bradley Randall to Miss Evelyn Smith, a talented pianist.

ALDRICH.—Mr. P. O. Aldrich, baritone, formerly professor of singing in the University of Kansas, has located in Boston, teaching both privately and in connection with the Tremont School of Music. While in Kansas Mr. Aldrich conducted the Händel and Haydn Society of Lawrence and also gave a large number of lecture recitals.

OHRESTROM.—Augusta Ohrestrom, a Swedish singer and pupil of Marchesi, was a visitor in this office last week.

DUZENSI.—Henry Duzensi sang "Manrico" in "Trovatore" at the Grand Opera House, Philadelphia, last week, and met with much success.

RUBEN.—L. M. Ruben, who returned from Europe last week, has arranged a number of concert engagements for Mrs. Fursch-Madi, Maud Powell and Fanny Bloomfield for the coming season.

BARTON—STEGE.—Mrs. Blanche Stone-Barton and Mr. Emil Steger have been engaged to travel with Gilmore's Band.

ALVARY—DOENHOFF.—Max Alvary and Helen von Doenhoff were among the artists who opened the Star Course concerts in Boston last Monday.

LUDWIG.—Mr. Ludwig, the baritone, intends once more to try a concert tour in the United States. He leaves England for Ireland this week, and will sail for America next month, accompanied by Mrs. Adelaide Mullen, a popular soprano, and Mr. Henry Beaumont, a tenor, the party returning to England in January.

DE ANNA.—The Dublin public welcomed De Anna with great enthusiasm at his appearance in Leinster Hall on September 24.

Music in Berlin.

THE opening concert of the new hall of the Philharmonie, Berlin, took place October 5 with the united forces of the Philharmonic Orchestra and the Stern Singing Society. The hall is now one of the finest, if not the finest, in Germany, its only rival being the famous Gewandhaus of Leipzig. The acoustic properties of the new hall were perfectly satisfactory, especially good for the piano and good for the orchestra and chorus. The solo voices carried well; there was no echo, every note was clear and sharp. In the orchestra the brasses sounded best, the strings rather dull, as they were placed too far back; the great organ, the best of its kind in Berlin, was not completely regulated, but a choral displayed its power. Dienal played the organ introduction; then the orchestra under Kogel performed Beethoven's overture "Zur Weihe des Hauses" and the "Meistersinger Vorspiel." Between these pieces Ludwig delivered an address written by Genée. In the second part of the evening Beethoven's "Choral Fantasia" and "Hallelujah," from "The Messiah" were given under the direction of Rudorff. Bülow, of course played the Beethoven solo, the solo singers were Mesdames Müller-Ronneburger, Lampe, Schmidlein and Messrs. Grabl, Schmalfeld and Demuth.

The "Opera Evenings" at the Concert House, Berlin, began October 6. Large selections from Spohr's "Jessonda" were given. Among the singers were Mesdames Waibel and Sofia Monté and Messrs. Oscar Allemann and Burchard.

The program of the first Philharmonic concert, on the 15th, under Von Bülow's direction, gave Wagner's "Kaisermarsch," Mozart's overture to "The Magic Flute," Beethoven's piano concerto in C major, played by Eugene d'Albert; orchestral variations, by Brahms, and Schubert's C major symphony.

At the first "New Subscription Concerts," under the management of Nikisch, Essipoff will play Chopin's E minor concerto, the piano concerto of Rubinstein and Edward Burger will perform two movements of the Molique concerto.

At the first "Joachim Quartet Evening," on the 25th, Haydn's C major quartet, Mozart's B major (No. 9) and Beethoven's A minor (op. 132) quartet will be given.

On November 5 the concert of the Wagner Society will comprise the overture and the most important vocal numbers of the "Barber of Bagdad," by Cornelius. The soli will be taken by Mesdames Marianne Brandt and Th. Malten and Mr. Hofmüller.

The first of the subscription concerts of Emile Sauret and Heinrich Grünfeld will take place November 17.

At Nikita's concert, October 10, the pianist, José Vianna da Motta, played Beethoven's C major sonata (op. 53) and Liszt's "Twelfth Rhapsodie," and Max Droge, the cellist, was heard in Bruch's "Kol Nidrei," a romance by Schaper, and Davidoff's "Am Brunnen."

The first concert of the Quartet Company of Hasse, Wolze, Müller and Koch will be given at the beginning of next month. Miss Hohenschild and Dr. Oscar Raif will assist during the season.

The concert season at Potsdam was opened by Teresina Tua at the Barberini Palace, with Arthur Friedheim and Miss

Argenti assisting. Tua and Friedheim played Brahms' A major sonata, the first movement of a Beethoven concerto and Ernst's "Hungarian Songs." Friedheim displayed admirable technic in the Liszt and Chopin numbers.

The Philharmonic Orchestra gave at its first symphony concert the first D major symphony of J. S. Svendsen.

The Harriers Weppern Society, for mixed chorus, has resumed its meetings every Thursday evening. On February 5 it is intended to give a concert entirely restricted to new compositions. The society devotes itself almost exclusively to the latest *Lieder* music.

HOME NEWS.

—Last Thursday evening the New York College of Music, Alexander Lambert director, gave its first pupils' concert at Chickering Hall.

—The Boston Symphony Orchestra will give five concerts in Sanders' Theatre, Cambridge, Thursday evenings, November 1, December 6, January 3, February 7, March 7.

—The program for next Saturday's Boston Symphony concert includes a new overture by Peter Cornelius, Chopin's concerto in E minor, to be played by Miss Etelka Utassi, and Mendelssohn's Scotch symphony.

—A violoncello soloist and member of the Munich Court Orchestra, who has lately arrived in this country, seeks employment as soloist, teacher or member of an orchestra. Address G. W., care of THE MUSICAL COURIER, 25 East Fourteenth-st.

—The Rochester "Democrat," October 14, contains the following: "No more charming song has been issued in many a day than 'A Golden Rose,' by Edgar H. Sherwood. The melody is graceful, the harmony flowing, and the composition is characterized by a spice of originality and a taste in construction that are so frequently found in Mr. Sherwood's works."

—The German Social Scientific Society, of New York, will celebrate its anniversary in the New Männerchor Hall by a concert, banquet and ball on Saturday, October 27. The musical program will be carried through by Miss Clara Bracker, pianist; Wilhelm Müller, violoncello, and Hans Schuy, violinist. The E major trio by Beethoven, the polonaise for 'cello by Chopin, and a fantasia for 'cello by Servais are among the principal numbers of the program.

—On Thursday evening of last week Mr. George E. Whiting gave an organ recital at Sleeper Hall, New England Conservatory, assisted by Mr. Charles E. Tinney. The numbers in which Mr. Tinney appeared were: "Arm, Arm, Ye Brave," from "Judas Maccabeus," and Schumann's "Two Grenadiers." Mr. Whiting played a Mendelssohn prelude and fugue, Max Bruch's introduction to "Loreley," Spohr's "Cradle Song," Schumann's "Schlaf nun und Ruhe" and Guilmant's sonata in D minor.

—Anton Seidl's first concert on November 10, at Steinway Hall, will be made highly interesting by the production of two compositions, which will be heard for the first time in this country: Entr'acte, "The Three Pintos," by Von Weber, and the "Vogelpredigt des Heiligen Franz von Assisi," by Liszt. Particularly the last work is attracting much attention, the orchestration being by the well-known Felix Mottl, one of the conductors of the Wagner Festspiele in Bayreuth last summer. At this concert Master Kreissler, the young violin virtuoso, who received the first prize in the Paris Conservatory of Music last year, and played with such marked success in Hans Richter's concerts in Vienna, will also make his first appearance. The sale of subscription tickets commenced at the Steinway Hall box office last Monday.

—Mr. W. J. Henderson, musical critic of the New York "Times," will deliver four lectures on musical history at the New York College of Music during the season, to which supplementary discourses may be added if it seems desirable. These lectures will necessarily omit much of the history of the tonal art, and will deal only with the most important topics. The first will be on the development of modern music from St. Ambrose to Bach. This lecture will show the growth of the Gregorian chant, the invention of harmony and the development of scholastic counterpoint by the Netherland composers, the invention and development of modern notation, the substitution of modern scales for the ecclesiastical modes, the reform of church music by Palestrina and Luther, the birth of opera and of oratorio, as well as of instrumental music, and their progress down to the death of Sebastian Bach. The second lecture, on the modern orchestra and its music, will treat of the invention and improvement of the instruments employed by modern composers, and the birth and growth of the symphonic form down to the present time. The third lecture will trace the development of opera from the time of Händel to that of Verdi, showing the causes which led to the decadence of Italian opera and the supremacy of German ideas on the musical stage. The fourth lecture will be on Wagner and the future of opera, explaining the development and aim of Wagner's theories, their influences on recent composition, and the present apparent tendency of the operatic stage. Special reference will be made in this lecture to the recent reforms in Italian opera by Verdi.

—Pauline L'Allemand returned on the Fulda on the 16th of this month, in time to sing in Buffalo with the Boston Ideals.

—There has been organized in Madrid a Spanish opera troupe consisting of about seventy-five persons, which may be expected to arrive in this country, via South America and Mexico, about January, 1889. Mr. Marcus M. Henry, the well-known San Francisco impresario, has been engaged to manage the troupe.

—Frank J. Mulligan, with his efficient Choral Union, of the Sacred Heart Church choir, assisted at the inauguration of a fair in aid of the institute in Adelphi-st., Brooklyn, on Monday evening. The union will repeat standard glees during the evenings of the fair. The singing of "Oft in the Stilly Night" and "Last Night," from the German, was received with great applause.

—Mr. Harrison M. Wild gave an organ concert, Sunday evening last, at the Unity Church, Chicago. Mr. Wild was assisted by Mrs. Kittie Wallace-Davis, Mrs. Helen M. Burton, and Messrs. Chas. A. Knorr and Henry Hart. The program consisted of selections from Bach, Buck, Mendelssohn, Schumann, F. G. Gleason, Händel, Shelley, Lemmens and W. T. Best.

—One of the numerous claims against Mrs. Jeanette M. Thurber, as the promoter of the collapsed American Opera Company, is that of Emma Juch, for the balance of \$8,900 alleged to be due for salary. The plaintiff asserts that her contract was made in June, 1885, with Theodore Thomas, before the organization of the company. Justice Barrett, in the Supreme Court, Chambers, October 18, reserved his decision on a motion to require the plaintiff to furnish a bill of particulars.

—Mr. J. H. Rosewald, the well-known violinist, of San Francisco, announces a series of afternoon orchestral concerts in that city, to be given respectively November 2, 16 and 30, December 14 and 28, and January 11, 1889. The program of the first concert is as follows:

Overture ("Nachtlager in Granada")	Kreutzer
Aria from "Fidelio"	Beethoven
Mrs. A. Abbey.	
Idylle, two movements	Claussen
String orchestra.	
Hungarian fantasia	Liszt
Mr. S. Monroe Fabian.	
Arabian serenade	Langey
Scherzo	Raff
Songs ("Since First I Met Thee")	Rubinstein
"Love song"	Bizet
"Scenes Poétiques"	Godard

—At the second Peabody recital, on October 19, all the music was vocal. Miss Emma Berger, of New York, who was trained at the conservatory, sang all the selections, ten in number. The program was: One air each from Mozart's operas, "Magic Flute" and "Marriage of Figaro" ("Porgi Amor"); a scene and air from "Tannhäuser" ("Oh, sacred hall of song"); a recitative and air from Handel's oratorio, "Theodora"; an air from Mendelssohn's oratorio, "Elijah" ("Hear ye, Israel!"); three songs—"The Daily Question," "Margaretta" and "Maiden's Song"—by Meyer Helmund; C. W. Coombs' song, "The Journey is Long," and H. R. Shelley's "Love's Sorrow." Miss Berger has a rich, strong soprano voice, sweet and resonant in the middle and upper registers, which has been well cultivated. In the higher class of music in the first part of the program there was evidence of considerable dramatic promise. She articulates well, and sings with fire and expression. The tenderer love songs—the two last—were done very sweetly. Her voice is well adapted to oratorio. The "Angels ever bright and fair" was especially well sung. After leaving the Peabody Miss Berger studied in Berlin, and on returning to America was engaged to sing in grand opera, in which field she will doubtless make her mark. She has a fine stage presence. Mr. Adam Itzel, Jr., accompanied on the piano.—Baltimore "American."

A Communication.

To the Editors of The Musical Courier.

IN your issue No. 452, page 259, of THE MUSICAL COURIER is a notification of the fact that Ch. A. B. Huth, of Hamburg, has lately introduced a new system of colored notation.

This system has been in use by myself some years. Over twenty years ago I conceived the idea of music and color being remarkably in accord, but it was only a few years since that I put my ideas in form by means of colored diagrams, in which I traced the wonderful analogy between the seven colors of the solar spectrum and the seven sounds in music, and also the remarkable differences between the colors and music of one nation to those of another.

In this connection I have colored music of American, English, Scotch, Irish, French, Austrian, Russian and other nationalities, not omitting the peculiarities of the negro race.

My collection is curious, and has excited the interest of many musical and scientific persons, among others my particular friend Prof. Alfredo Barilli, to whom I am indebted for having directed my attention to your paper.

An account of my invention—if I may so call it—has been published in the local papers and in the transactions of the American Institute of Architects, 1885.

Yours very respectfully,

E. G. LIND.

ATLANTA, Ga., October 17, 1888.

The Chicago Musical College Faculty Concert.

THE inauguration of the series of Faculty concerts of the Chicago Musical College for the present season occurred on Tuesday evening of last week, when a program of unusual difficulty was presented. Of the eight numbers performed, perhaps the most acceptable were those rendered by S. E. Jacobsohn and August Hyllested. To the former was assigned the first movement of Beethoven's violin concerto. Mr. Jacobsohn, excellent as is his reputation as an all-round violinist, is particularly happy in his interpretation of this master. His performance was admirable, for, while overcoming the most technical difficulties with apparent ease, he invested the execution of the movement with a fire and brilliancy the contagion of which operated in a marked degree upon both orchestra and audience. Mr. Hyllested played, with his accustomed mastery of technic, Schumann's études (op. 13) and the concerto in E flat, by Liszt, being accompanied in the latter by the orchestra. The weirdness, fierceness, pathos and plaintiveness which in turn characterize this work were interpreted as only the highest order of pianist can interpret them, and the approval of the audience was manifested in no uncertain manner. Representing the elocution department of the college, Mrs. Laura J. Tisdale read Mrs. Browning's "Rhyme of the Duchess May" with considerable skill, both vocal and gestural. L. Gaston Gottschalk, the well-known baritone, hardly attained the average of some of his previous performances in Central Music Hall. Nevertheless, his singing of a recitative and aria from the "Don Sebastian," of Donizetti, and of the "Toreador" song in "Carmen," was marked by much spirit and energy, and a suspicion of what may be called undue coldness of tone did not prevent the artist from being the recipient of hearty plaudits. An organ solo by Louis Falk evinced the perfection of registering ability, also a fertility of mental resource as regards phrasing and shading that is not observable among mere average organists. The orchestra comprised both good and medium instrumentalists and did its work satisfactorily, especially when inspired by the genius of Hyllested and Jacobsohn. The consensus of critical opinion favors the assumption that the Faculty concerts of 1888-9 will not fall short in any respect of the high standard reached in former years. Dr. Ziegfeld, president of the college, conducted.

New Music.

A graceful musicianly improvisation is the "Album Leaf" of Ad. M. Foerster, dedicated to and played by Miss Neally Stevens, the Chicago pianist. The theme is the well-known "Album Leaf" of Theodore Kirchner, around which Mr. Foerster has woven some pleasant musical fancies.

Frederick Boscovitch (who is our old friend Boscovitz with his name slightly altered), of Boston, has written a very taking and clever gavotte, which he dedicates to Rudolph Aronson. Its name is "La Petite Princesse," and it possesses all the elements that go toward making the somewhat hackneyed dance popular.

One would hardly look toward Mexico for music for the piano that was written in the broad modern manner, as Gottschalk and the salon composer generally have full sway south of Mason and Dixon's line.

South America and Mexico have not done much in the production of composers (Gomez, the composer of "Il Guarany," excepted), and it is with pleasure we introduce a comparatively unknown composer, three of whose compositions lie before us. Gustavo E. Campa is his name and Wagner & Leven, Mexico, are his publishers.

The gavota in A minor is a well written, difficult and melodious composition that smacks of the classic masters. The technic is modern at first glance, reminding one of Brahms; indeed the restraint and severity of the piece lead one to suppose the composer has made a study of the Viennese composer.

Under the title "Dos Hojas de Album" (album leaves) Campa has written two characteristic compositions, the first of which reminds one of Mendelssohn, with perhaps a freer use of chromatic harmonies, and the second a pastorella, the theme starting on an organ point, which, with skillfully varied changes, makes it a very attractive piece of music.

A Berceuse for soprano also is a good work with a very rich accompaniment, the melody being the only one of these compositions that has a faint touch of the South in it. Mr. Campa seems to have avoided the abrupt rhythms and thin harmonies that characterize Mexican and South American music. He seem to have had a thoroughly classical schooling.

S. Brainard's Sons, Cleveland, publish a pretty little gavotte mignon by W. L. Blumenschein, of Dayton, which will prove acceptable to lovers of this form. Moderately difficult.

Mr. Bernardus Boekelman, a well-known composer and teacher, of this city, has sent us two compositions published by Edward Schuberth & Co., one entitled "In der Einsamkeit," for string orchestra; the other a "Ballabile," for full orchestra, both of which Mr. Boekelman assures us are maiden efforts in orchestration. From that standpoint they reflect much credit on their author, as the latter in particular betrays some knowledge of the orchestra, although there are some half dozen places that, while they look well on paper, would not be effective when played. The writing for

harp, too, is a little too "clavier mässig." The little nocturne or reverie is, despite its later opus, a trifle crude and by no means is the equal of the "Ballabile" in instrumental writing. In the domain of the piano, however, Mr. Boekelman is more at home, his "Sehnsucht" (Yearning) is a well conceived piano piece with a melodious theme well developed. It is dedicated to Dr. Hugo Riemann.

Intellectual and Emotional in Music and its Relation to Pianism.

[Written for the Ohio Music Teachers' Association, and read at Columbus, Ohio, June 28, 1888, by Johannes Wolfram.]

MUSIC is above the other arts pre-eminently the product and language of thought and emotion. Its mission is to express the thousand and one exalted emotions to which the human heart is heir to, viz., joy, grief, distress, desire, anticipation, disappointment, sorrow, hope, fear, sympathy, repose, love, &c. Our life from the cradle to the grave is a continuous chain of emotions. Were the emotions to cease, the heart would refuse to throb and life would indeed end. The head, or intellect, is accepted as the seat of thought. The heart is accepted as the seat of emotion. Head and heart are thought to be the main channels for the expression of the soul. The study of music includes these mysterious functions of the soul. The history of our emotions is tantamount to the history of our inner lives, of our souls. The "Gnothi seauton" ("Know thyself") is therefore unusually significant to musicians.

Music as an art is great, but alas! how small is the number of true representatives of the art.

The highest type of a musician is the composer, who records in musical art forms exalted episodes of his emotional life. To study and to interpret a composition is equivalent to unveiling the moods of the soul of a composer. This is the teacher's and interpreter artist's mission.

A proper conception and rendition of a Beethoven symphony reproduces an episode of the emotional life of Beethoven. We can feel the throbbings of his heart and the yearnings of his soul, though dead for half a century. A true musician alone in his studio can thoroughly appreciate the inner life of the past and present musical tone masters; of a St. Ambrose, a Gregory, a Palestrina, a Bach, a Mozart, a Beethoven, a Wagner, for although music is a social art its conception and appreciation does not necessarily include an audience. This is indeed a mysterious spirituelle.

Music is not the only art medium for the expression of thought and emotion. The sub-strata of all arts is thought, emotion. To illustrate, to wit:

Poetry.—The most remarkable of the poems of Schiller is his "Glocke," a most striking and true picture of life. It deals with childhood, its joys, anticipations, &c., adolescence and its passions, manhood and its cares and hopes, senility and the grave. This poem is regarded as a history of the deepest emotional experiences of a lifetime, deeply and naturally expressed, a grand subject for a symphonic poem.

Architecture.—The Gothic cathedrals of Europe are an expression of thought and an emotion of love for the Creator and the desire to do him reverence. Every ornament within and without these structures, from the tiniest ornament to the gigantic towers, strives heavenward, like so many millions of fingers pointing to eternity. The cathedral of St. Sofia, in Constantinople, a model of the Byzantine school of architecture, is an immense dome resting upon slender pillars. Travelers insist that within the structure a feeling of vastness is experienced and a sensation as if the edifice was engaged in an ascending flight; others insist that they felt, if the tiny pillars were cut in twain, this great dome, like an immense balloon, would rise skyward. To create such emotional impressions was no doubt the intent of the architect. Such temples whisper to us: "Sursum corda."

Sculpture.—The statue of Laocoon in the Vatican furnishes an illustration in sculpture. Laocoon, while sacrificing with his two sons, was encircled by two powerful serpents and crushed to death. The heroic struggle and distress of the herculean Laocoon is terrible to behold. It illustrates the vain human struggles against fate.

Many other art illustrations could be cited, but these few sufficiently illustrate my proposition, that the "fons et origo" of art are thought and emotion.

We return now to music. Those desirous of becoming musicians should well consider the requirements and direct their energies accordingly. The reason for so many failures in acquiring true musicianship is found in the fact that the requisites are not sufficiently understood or adequately grasped. Aside from technic, a cultivated mind and heart are required. No ignorant person can in these days become an artist. In music, painting or in any other field of art intelligence is a prime factor, and this cannot exist as a result of treadmill application in the mastery of a single subject. This makes servants, but never masters. No amount of technical practice will give a fine rendition of a masterwork if the mind lacks a conception of its ideal contents.

Some devote a lifetime to the mastering of mechanical difficulties, apparently unconscious, that although technic is most necessary to an executant, it is not intellectual, it is only a means to the end; it only cultivates itself and cannot of itself make musicians. Where mind and heart remain a Sahara-like desert, nothing can be expected; "ex nihilo, fit nihil." No one because he can skillfully apply the brush to canvas

would presume to regard himself as an artist. No one who, because he skillfully handles the chisel and hews marble, would assume to be a sculptor. No one who, because he has acquired an extensive vocabulary and the use of words, would assume to be a poet or an author; but unfortunately thousands of so called pianists, whose whole stock in trade is digital and manual dexterity, assume to be musicians. These common defects are found to such an extent with pianists that one becomes weary thinking about it, and wonders when technic will cease to receive so much undeserved incense.

(To be continued.)

Latest from London "Figaro."

A good story comes to hand concerning the state concert given at Vienna in honor of the visit of the Emperor of Germany to Austria. As the German people were supposed to be interested in every detail respecting the visit, the correspondent of one Berlin paper telegraphed to his journal the program of the music given at the concert in question. It was duly published, and was found to contain the following items among others: "Richard Wagner. Scene aus Lohengrin. Die Gralszählung—Herr von Dyck und Roemisch, Zweite Abtheilung. * * * Scene aus Wagner's Tannhäuser Herr Roemisch. Zweiter Akt, 14 scene—Frau Materna," &c. Thus it was represented that Mr. Roemisch had had the distinguished honor of singing two selections out of Wagner's works to the assembled sovereigns and dignitaries. But nobody knew who Mr. Roemisch was. His name had never been heard before in the musical world, and it seemed incredible that a newcomer should attain all at once to an honor which the most brilliant of stars might covet. The mystery, however, was solved at last. The telegraphists, it seems, have no sign for "I I," and make up for this deficit by spelling out instead, "Roemisch zwei"—otherwise "Roman two." This they did. Then they sent the program to Berlin; but instead of the word being read as signifying that "two" should be put in Roman letters "II"—it was understood to be the name of one of the singers and was so printed, with the very droll result of presenting "Mr. Roemisch" to the Emperor William's subjects as a court singer.

The best performances now given of opera in Europe are probably to be found in Vienna; that is to say, taking into consideration the excellence of the orchestra (directed by Jahn and Richter), the chorus, ballet and principals and the

charge for seats. Hamburg probably comes next and then Berlin. A few years ago the Royal Italian Opera stood at the head of opera theatres of Europe, but since Costa's death we have lost our one great operatic conductor, and although there are many good men before the public, managers have not yet discovered Costa's successor. It is probable that the greatest operatic conductor now in England is Mr. Carl Rosa, but that gentleman has too many arduous duties in directing the business of two important companies to be able to devote much time to the orchestra. In certain operas ("Aida," for example) Mr. Mancinelli is excellent. Opera is in its lowest condition probably in Italy, the land of its birth.

Chicago Items.

IF one were to state the actual facts relative to the hailstorm which occurred at the time of Mr. Emil Liebling's concert last Thursday evening, at Kimball Hall, no one would credit them, and yet as severe as it was there were a goodly number of people there, which was quite conclusive proof of Mr. Liebling's popularity. The program, which was as follows, was, with the exception of the accompaniments to the songs by Mr. Kowolski, well performed:

Trio, op. 6, in F major.....Bargiel
Messrs. Liebling, Du Moulin and Hess.
Vocal, "Pace, Mio Dio," from "Forza del Destino".....Verdi
Miss Leora Anderson.
Piano solo, Sonata, op. 27, No. 1, in E flat.....Beethoven
Emil Liebling.
Variations on a theme, by Beethoven, for two pianos.....Saint-Saëns
Messrs. Wild and Liebling.
Vocal, {a, "Softly through my soul resounds".....Meyer-Heilmund
{b, "Springtide".....Miss Leora Anderson.
Becker
Concerto in F minor, op. 21 (with second piano accompaniment).....Chopin
Emil Liebling.

The first faculty concert of the season by the American Conservatory, under the direction of Mr. J. J. Hattstaedt, took place at Central Music Hall Friday evening last. The following was the program:

Organ solo.....Allegro, op. 22, No. 1.....Niels Gade
Pastorale.....Mr. Samuel A. Baldwin.
Canzonetta, with variations (seventeenth century).....Fesck
Miss Julia St. C. Tuthill.
Concerto for violin, in D minor.....Wieniawski
Mr. Josef Vilim.
Recitative and aria, from "Queen of Sheba".....Gounod
Miss Viola Frost-Mixer.
Concerto for piano, in E flat major.....Liszt
Mr. August Spanuth.
Indian bell song, from "Lakmé".....Déliibes
Miss Josephine Taylor.
'Cello solo, "Fantasie Caractéristique".....Servais
Mr. Fr. Hess.
Recitation, "The Diver".....Schiller
Mr. W. W. Carnes.
Ballad, "Left Untold".....Cowen
Miss Julia St. C. Tuthill.
Piano, a, Berceuse.....Chopin
b, Etude in A flat.....Spanuth
c, Valse in A flat.....Rubinstein
Mr. August Spanuth.
Mr. Baldwin always plays well and this was no exception. The whole

concert was successfully performed, a little slip in the E flat Liszt concerto was simply the fault of the string quintet accompaniment, and not of Mr. Spanuth; it would be much better to depend on a second piano than to have concertos spoiled by deficiency in the orchestra from whatever cause. Mr. Fr. Hess' cello solo was a complete success and he received a hearty encore, to which he responded. Mrs. Viola Frost-Mixer was also heartily encored, as was also Miss Taylor, although not so deservedly.

....Salomon, the stage manager of the Berlin Opera, received a pension, beginning October 1, on the completion of his thirty-fifth year of unbroken connection with the establishment. He will retain his post as manager. At the same house and on the same day Pallaschke celebrated his twenty-fifth and Toobe his fiftieth year of service.

....It is proposed to perform Félicien David's symphonic ode, "Le Desert," at the Eden Theatre, in Paris, with scenery and costumes. "Appropriate specimens of the animal kingdom" will be introduced from the "Jardin d'Acclimation." This is not so absurd as the performance in costume of "The Creation," which was proposed a little while ago, but it is sufficiently realistic to be vulgar. "Practicable" camels, palm trees and, we suppose, also a practicable well, compared to which the famous pump in "Nicholas Nickleby" would seem amateurish—these are admirable things in the concert room!

....Mr. William Steinway, in conversation with a reporter of the "Commercial Advertiser," expressed himself strongly in favor of concerted action with a view to revive the Theodore Thomas orchestra, and promised his personal support. With regard to a new music hall, he considered that such a building ought to cost at least \$350,000, and be situated uptown, say between Fourth and Sixth avenues and Forty-second and Fifty-seventh streets.

INCORPORATED 1878.

THE NEW YORK COLLEGE OF MUSIC

163 East 70th Street, New York.

ALEXANDRE LAMBERT, Director.

A thorough Musical education after the methods of the Conservatories of Berlin, Vienna and Leipzig. This College is also connected with a Seminary for the Training of Teachers.

Specially Engaged for 1888-89, Herr Emil Fischer, from the Metropolitan Opera Company.

CONSERVATORY OF MUSIC

MUSIC TEACHERS' SEMINARY,

At Berlin, Germany, No. 31a Potsdamer Str.

Proprietor and Director, XAVER SCHARWENKA,

Royal Prussian Professor, Court Pianist.

Commencement of the Fall Semester, October 1. Pupils received daily between 4 and 5 P.M. Good board and lodging at reasonable price to be had in the Conservatory Building and immediate neighborhood.

PROF. XAVER SCHARWENKA,

Imp. and Royal Court Pianist.



R. GÖRS & KALLMANN,

BERLIN, GERMANY,

PIANOS

Uprights and Grands.

AMERICAN SYSTEM AND STYLE.

Best Workmanship. Prices Low.

THE ÆOLIAN ORGAN AND MUSIC CO.

Are now prepared to furnish the Trade with THE ORGAN OF THE FUTURE!

TWO ORGANS IN ONE, AT A SMALL COST OVER THE OLD STYLE OF CABINET ORGAN.



STYLE 1000.

14 Stops. 6 Sets of Reeds.
Weight, Boxed, 469 LBS.

Manual Organ has two sets of reeds and divided octave coupler. Automatic Organ has two full sets of reeds, besides Sub-bass and Celeste.



STYLE 500.

Length, 45 in. Height, 75 in. Width, 28 in.
Weight, Boxed, 395 LBS.

Manual Organ has five octaves of reeds and divided octave coupler. The Automatic Organ has two full sets of reeds. Three sets in all.



STYLE 2900.

Length, 44 in. Height, 67 in. Width, 23 in.
Weight, Boxed for Shipment, 339 LBS.

This Organ contains two full sets of reeds, four stops.

THE TERRITORY IS RAPIDLY BEING TAKEN UP BY THE KNOWING DEALERS. WRITE FOR CATALOGUES AND PRICES.

THE ÆOLIAN ORGAN AND MUSIC CO., 831 Broadway, bet. 12th and 13th Sts., New York.

Professional Cards.**METROPOLITAN
CONSERVATORY OF MUSIC,**
21 East 14th Street, New York.**Mlle. Etelka Utassi,**

the accomplished young Hungarian Pianist. Five years with Liszt, appointed by him to a professorship in the Academy of Music at Buda Pesth, two years with the great Leschetizka. Mlle. Utassi represents the methods of these great masters. Advanced instruction. Office hours 11 to 12 A. M. METROPOLITAN CONSERVATORY OF MUSIC, 21 East 14th St.
A. R. PARSONS, Pianoforte Director.

**AMERICAN CONSERVATORY OF
MUSIC,**

Weber Music Hall, Chicago, Ill. Catalogue mailed free on application.
JOHN J. HATTSTAEDT, Director.

MRS. W. H. SHERWOOD,

For Concerts, Piano Recitals and Piano Instruction. Address at her residence,
88 Newbury Street, Boston, Mass.

MRS. HELEN MAIGILLE,

Concert Soprano. Lessons in Vocal Culture and the Art of Singing. Studios, 427 5th Avenue, New York and 107 6th Avenue, Brooklyn, address Chickering Hall.

ADOLF GLOSE,

Pianist, Accompanist and Teacher. Accompanying in Private.
Address 210 East Tenth Street, New York.

J. F. VON DER HEIDE,

Pianoforte, Violin and Harmony Instruction. Lessons in Ensemble Playing. Address
STEINWAY HALL, New York.

MR. PIERRE DOUILLET,

Concert Pianist and Teacher.
Address 114 East 81st St., New York.

A. W. LILIENTHAL,

Instrumentation and arrangements of every description made a specialty. Violin, Harmony, and Orchestration taught. References, if desired. Address
17 Prospect Place, near 1st St. and 2d Ave., New York.

MR. W. J. HALL,

CONCERT PIANIST,

Will accept engagements for Concerts and Recitals; also a limited number of Pupils.
STEINWAY HALL, New York

FRENCH

Taught practically by personal, special and rapid method. Certificates from American schools and pupils will be shown, also proofs that the teacher is really French, Parisian born (no Canadian, Swiss, or Belgian), and a high graduate of the University of France. Address P. O. Box 35, New York City

MAX TREUMANN,

Baritone, Concert, Oratorio and Opera. Vocal Culture. 105 East 84th St., New York.

Mlle. ZÉLIA DE LUSSAN,

Prima Donna Soprano. Concert and Oratorio. Address Geo. W. Colv, 23 East 14th Street; or residence, 137 West 49th Street, New York.

MME. L. CAPPANI,

Vocal Culture, 217 Second Avenue, New York.

MME. MURIO-CELLI,

Vocal Instruction,
No. 18 Irving Place.

MR. GUSTAV L. BECKER,

Pianist and Teacher,
274 East 82nd Street, New York.

CLIFFORD A. SCHMIDT,

Solo Violinist, Metropolitan Opera House and Seid Orchestra. Concerts and Instruction.
Address Chickering Hall, New York.

CARL ALVES,

Vocal Instructor,
1646 Park Ave., near 91st St, New York.

ACHILLE ERRANI,

Vocal Teacher,
219 East 10th Street, New York

MISS MARIE G. LUKSCH,

From Vienna. Pupil of Marchesi. Instruction in Operatic and Concert Singing. Apply from 1:30 to 2 P. M., at 130 East 54th street, New York.

ALBERT KUENZLEN,

Violin Instruction and Ensemble Playing. Residence, 738 Lexington Ave., New York.

MISS NEALLY STEVENS,

Concert Pianist,
191 Dearborn Avenue, Chicago, Ill.

MR. WILLIAM COURTNEY,

Concert Oratorio and Vocal Instruction.
Address 27 Union Square, New York.

ALBERT MORRIS HAGBY,

Piano Instruction,
Steinway Hall, New York.

MICHAEL BANNER,

Violinist. Open for Engagements.
225 East 81st Street, New York.

MR. VICTOR HERBERT,

VIOLONCELLO VIRTUOSO,
Will accept engagements for Concerts and Solo work; also a limited number of Pupils.
Address 50 Irving Place.

KNABE

Grand, Square and Upright

PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as **UNEQUALLED** in **Tone, Touch, Workmanship and Durability.**

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS

WM. KNABE & CO.

WAREHOUSES:

No. 112 Fifth Avenue New York.

817 Market Space, Washington, D. C.

304 & 306 W. Baltimore St., Baltimore.

**THE VIRGIL PRACTICE
CLAVIER**

A Silent Teaching

PRACTICE PIANO.

PORTABLE, INEXPENSIVE, DURABLE.

Secures far more rapid progress in the training of fingers and in the study and memorizing of pieces than is possible by any other means. Saves pianos, spares the nerves of the player, stops the dreadful annoyance of "Piano Drumming," and preserves the freshness and beauty of music. The piano is a musical instrument and not a practice machine. All practice, including the learning of pieces, should be done on the Practice Clavier and the piano saved for the finished musical performance.

Style A, 7 octaves, Price, \$54.00; Style B, 5 octaves, Price, \$44.00.
Correspondence solicited with Teachers and schools.
Descriptive Circulars sent free on application.

Address **THE VIRGIL PRACTICE CLAVIER,**
18 East 17th Street, New York City.
Branch Office, Room 682, Hotel Boylston, Boston, Mass.

A SMALL EXPENDITURE IN ADVERTISING in a judicious selection of newspapers is often contemplated by persons who have not a clear idea as to what publications should be taken, or the cost; they consequently find a difficulty in carrying out the plan without having the cost exceed the amount contemplated. Such persons do well to send the copy of the advertisement, and a check for the amount of money to be used, to Geo. P. Rowell & Co.'s Newspaper Advertising Bureau, 10 Spruce Street, New York, and leave the selection of papers and the number of insertions in each to be determined by their experience and judgment. In that way the advertiser gets the best service possible for the money he expends, and the work is promptly done—no time being lost in correspondence.

THE NATIONAL**Conservatory of Music of America,**

126 and 128 East 17th St., New York.

FACULTY.

Director—Monsieur Jacques Bouhy.
Singing—Mme. Eugénie Pappenheim, Mrs. Frida Ashforth, Mr. Christian Fritsch, Monsieur Jacques Bouhy.
Opera—Monsieur Bouhy.
Répertoire—Mr. F. Q. Dulcken.
Ensemble—Monsieur Bouhy.
Piano—Mr. Rafael Joseffy, Miss Jessie Pinney, Miss Adele Margulies, Mr. James Gibbons Huneker.
Violin—Mr. Leopold Lichtenberg.
Harmony, Counterpoint and Composition—Mr. Bruno Oscar Klein.
History of Music—Mr. Henry T. Finck.
Elocution—Mr. Walter H. Holt.
Solfeggio—Mme. C. Bornemann, Signor Alberto Francelli, Monsieur A. Perrot, Herr Fred. Rumpf.
Stage Deportment—Monsieur Mamert Bibeyran.
Fencing—Monsieur Régis Senac.
Italian—Signor Pietro Cianelli.
Accompanist—Signor Ernesto Belli.

CHILDREN'S CLASSES IN SOLFEGGIO AND THEORY OF MUSIC.
For Children from 8 to 14 years of age.
Instruction twice a week from 4 to 6 P. M.

The National Conservatory Choral Society.

Chorus Master—Mr. Joseph Mosenthal.
The first trial of voices will take place in the Conservatory on MONDAY, October 15, from 8 to 10 P. M. Rehearsals once a week. The fee for admission is \$5. For further particulars address the Secretary.

CHARTERED IN 1865.**NEW YORK
CONSERVATORY OF MUSIC,**

LOCATED ONLY AT

No. 5 EAST 14th STREET,

Third door east of Fifth Avenue
This Renowned School of Music, Elocution, Modern Languages, Drawing and Painting, offers to students unequalled advantages.

**CHASE
BROTHERS'
PIANOS**

WITH THE

CHASE PATENT SOUNDING BOARDS

Are Unrivalled for Pure Quality of Tone.

Catalogues and Price to the Trade Furnished on Application.

FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.

OFFICE AND SALESROOM, 92 MONROE ST.,
GRAND RAPIDS, MICH.

BRAMBACH & CO.

MANUFACTURERS OF

PIANO-FORTES,

12 East 17th Street,

Between Fifth Avenue & Broadway, NEW YORK.



OSCAR BRANDSTETTER,
Music Engraver and Printer,
In LEIPSIC, Germany.

Large establishment, with all the modern technical improvements and a large staff of first-class artists.

ORDERS EXECUTED AT MODERATE PRICES AND ON SHORT NOTICE.

Specimen of Printing and Title Lithography, as well as price list and other particulars, will be sent free on application.

ESTABLISHED 1847.

GEORGE GEMÜNDER,

—MAKER OF—

THE WORLD-RENOWNED VIOLINS

(PUPIL OF VUILLAUME OF PARIS).

His Emperor Violin (the Kaiser) achieved the Greatest Triumph in Violin Making.

LONDON, 1851.
NEW YORK, 1853.
PARIS, 1855.
CHARLESTON, 1855.
BALTIMORE, 1859.
PARIS, 1867.
NEW YORK, 1870.
VIENNA, 1873.

GREATEST SUCCESS

Wherever Exhibited.

PHILADELPHIA, 1876.
(Not competing.)
AMSTERDAM, 1883.
NICE, 1883-1884.
LONDON, 1884.
NEW ORLEANS, 1884-1885
(Not competing.)
LONDON, 1885.

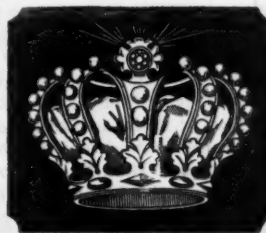
NEW YORK SALESROOM: GEORGE GEMÜNDER, Jr.'s, VIOLIN STUDIO, No. 27 UNION SQUARE.

Artistic Repairing and Reconstruction.

ASTORIA, N. Y.

SEND FOR CATALOGUE.

NOTE.—Not connected with any other establishment of a similar name.

**"CROWN" ORGANS,**

For Church and Parlor use.

MANUFACTURED BY

GEO. P. BENT,

281 to 289 Wabash Avenue, CHICAGO, ILL.

SEND FOR PRICES AND CIRCULARS.

THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 454.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.	
Three Months.....	\$20.00
Six Months.....	40.00
Nine Months.....	\$60.00
Twelve Months.....	80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, OCTOBER 24, 1888.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E. HALL, Western Representative.

BRITISH AMERICAN OFFICE: Corner Wilton Avenue
and Yonge Street, Toronto, Can.

E. L. ROBERTS, Representative.

AXIOMS FOR ADVERTISERS.

- I. Do not pay your advertising in trade papers in advance.
- II. Editors of trade papers who ask that their advertising bills be paid in advance have no money to conduct their business.
- III. Their papers consequently have no income, no influence, no circulation, no resources, no power.
- IV. Should you refuse to pay their advertising bills in advance, their papers would cease and, papers of that class have no value to advertisers.

WITH one of his characteristic business strokes Thomas F. Scanlan, of the New England Piano Company, has killed two birds with one stone. It was a good thing to get J. Burns Brown's business and his services, too.

W. M. B. TREMAINE, the new president of the Munro Organ Reed Company, holds 330 shares, which comprise the majority of the stock. We would not discredit a rumor to the effect that William Munro would again be engaged to take charge of one of the mechanical departments of the factory.

MR. WILLIAM STEINWAY'S return from Europe has been succeeded by such streams of visitors and callers as seldom greet a citizen who is not occupying public position.

The accounts of his efforts to combine the opposing factions of the Democratic party are published in the dailies at length and their reproduction here would be useless.

THE following appeared in a recent issue of a Savannah paper:

MATRESSES made to order; old mattresses steam renovated and made over. Orders called for and delivered the same day. Piano tuning, \$1.50. W. Cook, 27 Gwinnett-st.

The advertisement should have continued by adding "the only other job a mattress renovator could execute successfully." Come to New York city and publish a music trade paper in the interest of the stencil. The stencil must go.

COMPLIMENTS TO MR. BEATTY.

WE acknowledge with thanks the receipt of a letter and circular from Daniel F. Beatty, of Washington (N. G.), postmarked New York, October 17. From New York nearly all of Beatty's fraudulent circulars and letters are mailed. Some weeks ago, by methods that we propose to investigate shortly, the case of Beatty for fraudulent use of the mails ended disastrously with his acquittal. Since that time his mailing bill has increased considerably and his swindling bids for trade are again making their appearance in religious papers, and, of course, will shortly appear in the columns of music trade papers, the editors of which are the same kind of frauds which he is. We compliment Mr. Beatty on his rapid revival and hope that he will use every effort to keep out of State prison. The next time he gets indicted by a United States grand jury it may be outside of New Jersey and not just a few months before a national election. The stencil must go.

THE ARION STENCIL.

WE have received the following inquiry from Georgia:

EUAHLEE, Ga., October 16, 1888.

Editors Musical Courier:

DEAR SIRS—I find the enclosed extracts in my county paper, and as recently I bought my daughter a new upright piano from Ludden & Bates, of Savannah, Ga., I am anxious to know whether or not it is a stencil. The instrument is marked "Arion," J. P. Hale & Co., New York. We have used it about eight months and so far has given satisfaction. Have a six years' guarantee. Do you think it a stencil? Please inform me and oblige.

Yours truly,

G. A. FINK.

A great many papers have during past years reprinted many of our articles on the stencil, and in that manner the question has assumed a more popular phase than ordinary questions on technical or trade matters. The writer of the above letter is one of those reached by that means. Some years ago THE MUSICAL COURIER exposed the falsity of the claim of the Ludden & Bates Southern Music House, which they made by advertising through the South generally that "Arion" was a trade mark belonging to them and no one else had a right to use it. We did this for the protection of the Southern dealer generally and published the copies of the original trade mark entry taken from the Patent Office in Washington. These official records showed that the Ludden & Bates Southern Music House had nothing whatever to do with that, and the result was that other Southern dealers who felt like stenciling used the word Arion whenever it pleased them. At that time the Ludden & Bates concern claimed to be piano manufacturers, and we finally succeeded in getting from them an admission that they were not, which, of course, we knew. For the purpose of getting a large price for the Arion pianos, which were made at the Hale factory, the Arion name was claimed by Ludden & Bates, as they naturally knew that a piano marked Hale could not bring a high price. It was simply one of the side issues of our stencil war, but it had a wonderfully stimulating effect on the piano and organ trade of the whole South, on account of the enormous advertising indulged in at that time by Ludden & Bates, in which they pushed this Arion name and with this additional claim that no one could use it. After we had succeeded in this rather memorable campaign the other houses had a show for business, and in the smaller towns of Georgia, Florida and Alabama, or wherever the octopus hand of Ludden & Bates had reached, the dealers arose in greater number and with results we all know of. There was nothing personal in this controversy as far as we were concerned, except that we told Ludden & Bates twice that they lied, and we proved it. We told them that they lied when they claimed to be piano manufacturers and they lied when they claimed the "Arion" trade mark. Things went along very quietly with the said house until recently, when they resumed that bad habit of lying, and we therefore, at this time, call attention to the false claim of their present advertisements, in which they say that the Mathushek piano, offered by them for \$325, \$5 down and \$2 a week, is a strictly first-class instrument. No strictly first-class instrument can be sold for \$325. Thus, Mr. Fink, of Georgia, you now have a better idea of how that piano question suits you personally than before you wrote. Any piano marked Hale, or

J. P. Hale, or whatever the firm's name may be at present, is a legitimate instrument, while the name of "Arion" on a piano makes the instrument a vile stencil. We are pleased to hear that the instrument gives satisfaction, and, anticipating another inquiry from you, we will forestall it by telling you that those instruments are worth all the money that dealers can get for them.

THE MILLER QUESTION.

IF Mr. Henry F. Miller, of Boston, or any other gentleman connected with the piano trade, wishes to avoid the intentional misquoting by means of which remarks are attributed to them which they did not utter, he and the others must make it a principle not to have any kind of personal intercourse or conversation with the reckless impostor who visits piano and organ factories for the very purpose of creating discord. One of Mr. Miller's most intimate friends writes to us, with reference to an article based by us upon remarks that had been attributed to Mr. Miller, that we shouldn't take for gospel truths what this fellow had printed about Mr. Miller. That has the aroma of an apology, and we gladly apologize in return to Mr. Miller, who now indirectly indorses what he and his firm and the editors of this paper have always agreed upon, namely, that the fellow who attributed the original remarks to Mr. Miller was a humbug and a fraud.

M. T. N. A.

OUR Mr. Blumenberg is accused by certain parties of having personally intentionally absented himself from this year's convention at Chicago of the M. T. N. A. for the malicious purpose of pulling the wires at a great distance. For some reason that we cannot comprehend, an effort is made to create the impression that our best friends of the M. T. N. A. were not really good friends after all; and that upon the discovery of this unpleasant fact, while appearing to advocate the election of one gentleman, we were using the most dangerous weapons of diplomacy to elect another. Mr. Parsons is named as the victim of our dastardly crime, and we are accused of having secured the election of Mr. Heath because he has for the last nine years past been our correspondent in Fort Wayne. Now, we must admit that all the gentlemen who were pressed for the office of president for the present year, which had such depressing effects on others, were all of them first-class fellows, and yet it did not break our hearts to see our own correspondent honored with this remarkable distinction. Dr. Ziegfeld, Mr. Lavallée or Mr. Parsons would all have pleased THE MUSICAL COURIER, for they belong to that intellectual crowd of musicians who are staunch adherents of this paper; all of them have contributed articles to our columns, but then Heath was our correspondent at Fort Wayne. The stencil must go.

Mr. Soule's Explanation.

TAUNTON, Mass., October 17, 1888.

Editors Musical Courier:

GENTLEMEN—In your paper of October 10 I find reference to my circular headed "A Proclamation," from which you copy "I offer at wholesale and retail," &c. You first say "it is gotten up in very poor taste and says things that must be refuted." I admit that the language may be in "poor taste," but the statements cannot be "refuted." You say "Mr. Soule can do nothing of the kind." I reply I can and have for eight years. The books of Decker & Son, of New York; Mason & Hamlin and Ivers & Pond, of Boston, will show that I have and do sell to local agents in New Bedford, Fall River, Brockton and even in the great West, besides in several towns. The language may be "poor taste, poor in construction," but not "poor in ideas and poor in truth."

There is nothing but truth. It is only by a forced construction that the clause about "wholesale" means other than the instruments I offer. No one would think of construing that I offered all makes, except those who desire to misconstrue. Be assured there is no "humbug and nonsense" about my methods. I expose the sham claims and sham instruments, claimed as good, whenever I can. Please give this a place in your columns and oblige,

Yours truly,

L. SOULE.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.
NEW YORK WAREROOMS, 88 FIFTH AVENUE.

STERLING PIANOS.

Uprights in Latest Styles and Beautiful Designs.

FACTORIES AT DERBY, CONN.

New York Warerooms, 103 East Fourteenth Street.
Western Warerooms and Offices, No. 148 State Street, Chicago, Ill.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

**KRAKAUER BROS.**

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREROOMS:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

**AGENTS**

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Pianofortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

RELIABLE CARPENTER ORGANS.

BRATTLEBORO, VT., U. S. A.

SEND FOR NEW CATALOGUE.

E. P. CARPENTER COMPANY.

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



73,000

NOW IN USE.

ALFRING—GILDEMEESTER.

IN THE MUSICAL COURIER of October 10 we stated candidly that if the funds belonging to the estate of the late William H. Alfring were not in the hands of honest people, somebody could make about \$23,000 by skipping to Canada. In that same article we also published the fact that Mr. Gildemeester was one of the administrators of Alfring's estate, and yet it seems that that gentleman failed to appreciate our delicate compliment. He now appears as the instigator of an article that proves to every man of affairs that, even as an administrator of the estate of a personal friend, he is exceedingly careless. In his article Mr. Gildemeester claims that the bonds of \$2,000 had been filed simply to cover the personal property, and then he says that, outside of the personal property thus secured by the bond, the entire Alfring estate consisting of the stock of Horace Waters & Co., shares that represent on their face \$24,000, had been placed in a trust company. What are shares but personal property? That's the kind of property on which the State of N. Y. asks bonds in double the value in the administration of estates. Now, Mr. Gildemeester, according to his own claims, admits the truth of the records we published, for he himself states that he hasn't given any security for the \$24,000 of stock left by his friend for the protection of his friend's wife and children. Should the trust company with whom this is placed have among its officers an Eno or a Bedell, and our experiences in New York are at least first-class evidence that such men do exist, and we should not be surprised to find some of them in the piano trade—we say that if such a future citizen of Canada should be among the officers of that trust company, a man who would hypothecate the \$24,000 (and he could raise their full value by using them as collateral), what would become of the heirs of Mr. Gildemeester's late friend, Mr. William H. Alfring? The question is not one of to-day or to-morrow, but here are two little boys, the children of a man who worked hard and who, despite his youth, had already accomplished a good deal, whose future is involved in the proper and legal administration of their father's property. How can Mr. Gildemeester run the risk, in case these boys grow up and meet him as an older man, of answering when they ask, Where is our money?—Well, we had the most implicit faith in that trust company; we didn't know that their cashier had been running things high handed, had been living beyond his means, had been filling the offices with relatives, so that the other trustees could not penetrate through his schemes; we didn't know that, and so one day there was an awful excitement in New York, and we found that all the money and the valuables and, in fact, the whole institution, which was nearly a century old and which had depended entirely upon this man, had vanished." Can Mr. Gildemeester run any such risk?

The social or other influences of men are some of the leading causes to which must be attributed the too frequent laxity of the legal process. No doubt many other estates are handled by administrators just in the same manner, and the heirs finally receive the funds of the estates due them by administrators that have had the same confidence in trust companies that Mr. Gildemeester seems to have in this one, but does that make it right? Someone will say it is none of your business. Well, neither is the stencil; neither is that arch fraud Daniel F. Beatty any of our business; neither is the illogical gold string of the Schomacker piano any of our business; neither was it our business to assist in getting a law through in this State that saved the dealers in pianos and organs hundreds of dollars a year in petty expenses and loss of time; neither is it any of our business when we expose all the shams and humbugs and frauds in music trade journalism, and yet somehow or other the combined piano and organ trade desires us to pursue a course that for nearly nine years has made this paper the very backbone of the trade. We said frequently, and we say it again, that we cannot afford to be hypocrites, even if we were fond of that played out rôle. A little hypocrisy would have prevented this very article from being written, but it don't pay for any newspaper to permit the most vital and essential matters to go by without the necessary comment. The suppression of news is also one of the sciences that have fallen into innocuous desuetude. The sharp competition that prevails in all lines of journalism has throttled this old hobby of the newspaper vampire who would travel around in olden days from one firm to another telling bugaboo stories, while his anointed skull, surrounded by curly hair, would be filling the offices not only with the stories of the encounters his parents had

with the British nobility (they generally carried a cook stove around with them), but the odors gave pleasures to piano men who had never before inhaled the aroma of Arabia Felix. In those olden days, and good olden days they were, considerable money was made out of the conflicting interests of the piano and organ manufacturers by the suppression of news, but THE MUSICAL COURIER is to a great extent responsible for ending this vicious and absurd practice. Men must have brains in all pursuits, and Mr. Gildemeester must not be discouraged therefore when people resort to laughter when reading the following statement of his:

When Mr. Alfring's will was read it was found that he had left Mr. Gildemeester as one of the administrators.

When wills are read there is no administration, but an executor is named, and consequently Mr. Gildemeester could not be an administrator had he been named in Alfring's will. In that case things would have assumed a different shape altogether, for Mr. Alfring, when this remarkable document was read, might have been found directing exactly what should be done with this estate. That is the purpose and object of wills, and that is one of the reasons why such incentives are used in the search for wills. Now, we wonder how long this dear, good friend of Mr. Alfring, Mr. Gildemeester, searched for Alfring's will. If he was an active searcher he must have had it some time after April 21, 1887, for before that time it had disappeared. Before us is an affidavit of Emma L. Alfring, the widow of Alfring, which we published in THE MUSICAL COURIER of October 10, 1888, and which was filed at the Surrogate's Court on April 21, 1887, wherein she swears:

*** That Alfring died on February 4, 1887, without leaving any last will and testament to the best of your petitioner's knowledge, information or belief; that your petitioner has made diligent search and inquiry for a will of said deceased and has not found any or obtained any information that he left any *** Your petitioner therefore prays that a decree of the said Surrogate's Court, of the County of New York, issue appointing your petitioner administratrix of the goods, chattels and credits of the said deceased, and that Peter J. Gildemeester, of the city of New York, may be joined with her as administrator of the goods, chattels and credits of said deceased.

In view of such confounding proof as this, which shows Mr. Gildemeester a reckless man in coming forth with a claim that a will of a dead friend was read, when up to the time of the application for papers no will had been seen, and when those application papers were made out for the purpose of getting an administration, we say in view of this there should be an end to the comedy. Mr. Gildemeester had no business to spread himself out in a case like this when only two weeks ago, in a comment made on the Alfring will, we complimented him so highly as to state that if Alfring's fortune were not in the hands of honest people someone could make about \$23,000 by skipping to Canada! We must admit that we didn't know exactly where the money was; we thought Mr. Gildemeester had it, and that it was properly secured by bonds, as it should be, and that by some mysterious power the record of the bond was kept obscure. Had we known that these \$24,000 of stock were merely deposited without any security in the office of a trust company, where they could at any time be used for the purpose of hypothecation by methods not necessary to explain, we should not have treated Mr. Gildemeester so kindly. The matter is really much worse than we first thought, and we don't believe that Surrogate Ransom will differ with us much on this question.

GOOD ADVICE.

"PRINTER'S INK" is the name of a newspaper published in this city in the interest of decent journalism. Its latest number published the following:

The publishers of THE MUSICAL COURIER, of this city, have called our attention to an article in the issue of that journal of December 14, 1887, with particular reference to the mention made in our issue of September 15 of an obviously insincere circular distributed to country newspapers by the Gem Piano and Organ Company, of Washington, N. J., for the purpose of obtaining a free advertisement of the goods of that concern. An editorial visit, paid in behalf of THE MUSICAL COURIER to the establishment of the Gem Company, revealed the fact that no pianos or organs were manufactured by the company, but that its business consisted in selling slop made pianos and organs at an excessive price after the name "Gem" had been stenciled upon them. It was also ascertained during this editorial investigation that the Beethoven Piano-Organ Company, Mr. Daniel F. Beatty and Messrs. Cornish & Co. were severally carrying on the piano and organ business under misleading representations, and that Messrs. H. W. Allger and C. P. Bowby were each sending out organs stenciled with other names than their own. It is evident that newspaper publishers should handle with extreme caution any advertising business offered them from this little but notorious town, and be very chary of lending editorial support to the statements contained in any advertisements that may be paid for and accepted.

This is all sound journalism and good, healthy advice, but one serious difficulty is nearly insurmountable with frauds in the music trades. This difficulty exists in the fact that outside of the editors of this paper there is no editor of any music or music trade paper in this land who

can distinguish a fraud instrument from a genuine one. They are all frauds themselves and have a natural inclination to protect and assist each other in this struggle of life. Only last week a testimonial in favor of the notorious Swick piano was published in one of these fraud papers. Of course the editor is not responsible, for he does not know the difference between a Swick upright and a Hardman grand. For instance, he printed about a Swick piano this language:

You have one of the most delicate actions met with. The touch is most exquisite, and the repeat perfect.

"The repeat perfect!" The repeat in a piano perfect, and that piano the Swick piano! Just think of this; and the editor who prints that rot and that bosh, which offers constant food for inordinate hilarity in piano ware-rooms and factories, is at present engaged in criticizing Mr. Wessell, of Wessell, Nickel & Gross, the action people, because they illustrate to the whole piano trade that they cannot be bulldozed—a lesson, by the way, that should not be lost—and cannot be induced to advertise in that sheet.

As far as we are concerned we do not see why they refuse to advertise in that and other papers. We do not see why they cannot be compelled to do what nearly all the other houses feel themselves induced or obliged to do in this enlightened part of the nineteenth century, so called. Why should Wessell, Nickel & Gross not advertise in a sheet that calls the repeat in the Swick piano perfect? Mr. Wessell, Mr. Nickel and Mr. Gross have worked hard to establish an action business, and they should by all means advertise in a paper the editor of which shows the profound knowledge of actions disclosed in this Swick action account. Encourage him by all means; he deserves it and also other things. (No reference to the State's prison intended here.)

WE notice the following in the "Daily Kennebec Journal," of Augusta, Me.:

Mr. Horace Waters, of New York, the well-known music publisher and eminent Prohibitionist, reached the city yesterday afternoon on the express and left at once for Jefferson, where he is to visit friends. Mr. Waters is many times a millionaire and is putting out his money freely for the advancement of his favorite cause.

This will be news indeed for the music trade. Horace Waters may have quite a little fortune by this time, but as for millions all his stencil rackets have never brought in thousands, much less millions. The little fortune he calls his own was really derived from his wife. There is no money in the stencil in the long run—at least this Waters case shows none. The Prohibition party has always been used by Horace Waters for advertising purposes. The brochures and pamphlets distributed by him generally had the advertisement of his business printed on them somewhere. Waters could not advertise himself either through the Republican or the Democratic party so he naturally took up the next best, which, in his estimation, was the Prohibition party, and he has for years been using the documents of that party to advertise stencil Waters pianos and Waters organs.

Neither did he limit his efforts in that direction to a political party, for on the backs of religious tracts Waters, who distributed many himself, printed the advertisements of his stencil instruments. He used both politics and religion to push his business, and yet he never could have been deemed a success in the music trade. The reasons are natural and not necessary to elucidate at this late day.

THE Colby Piano Company, of Erie, Pa., completed their natural gas well last week. It is 825 feet deep. Ten veins of gas were passed through in sinking the well.

The first vein was found 200 feet from the surface. The last and largest vein was struck at 750 feet, when the force of gas was so great as to throw small pieces of rock over the top of the derrick, 72 feet high. It has a pressure of about 80 pounds to the square inch. With one exception this is the largest gas well in Erie and is considered worth at least \$20,000. The Colby Piano Company have now their factory in complete working order. The entire machinery is new. The boiler and engine are from the Stearns Manufacturing Company, Erie, Pa., and the wood working machinery was made to order by Paul Pryhibil, of this city. Mr. Jacob Christie is in Erie.

—The Bridgeport "Morning News" says:

The Keller Piano Company, who had 4 fine pianos at the Danbury fair, sold all of them and received orders for more. They have also a fine display at the American Institute Fair. Within two weeks they have shipped 7 pianos to San Francisco, and the shop is running full time to supply the demand. It is encouraging that the Keller piano is becoming such a favorite with the musical public.

WEBER, WEBER

Grand, Square and Upright

PIANOS

WAREHOUSES:

Fifth Ave., cor. of W. Sixteenth St.,
NEW YORK.

MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue,
 147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,
NEW YORK.

BRANCH:

WEBER MUSIC HALL, Wabash Ave., corner Jackson St., CHICAGO.

KELLMER
PIANO ORGAN WORKS,
 HAZLETON, PA.



For Price and Territory address the Manufacturers.

C. A. GEROLD,

— MANUFACTURER OF —

GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

M. P. MÖLLER PIPE ORGAN CO.

HAGERSTOWN, MD.

Manufacturers of

PIPE REED ORGANS

Of the Highest Grade.

FROM SMALL PARLOR PIPE TO THE LARGEST
 CHURCH AND CONCERT ORGANS.

Organists and Agents please send for Catalogue and References.



THE
John Friedrich Violins
 are the best
 Modern Instruments

Superior to all
 others in tone and finish

PROMINENT ARTISTS
 highly recommend this Firm for
 Artistic Repairing

For information & Price List address
JOHN FRIEDRICH & BRO.,
 VIOLIN MAKERS.
 IMPORTERS OF BOWS, ELEGANT CASES & ITALIAN STRINGS
Cooper Institute New York.

ESTABLISHED 1880.
 INCORPORATED 1885.



This building is owned and used exclusively
 by the Schubert Piano Co.

THE SCHUBERT PIANO.

A Piano that every Dealer should Handle.

Thoroughly constructed, attractive in appearance, brilliant in tone, reasonable in price, fully warranted.

APPLY FOR TERRITORY TO THE

SCHUBERT PIANO COMPANY,

PETER DUFFY, President,

Factory: 542 and 544 W. Fortieth St.,

NEW YORK.

WM. ROHLFING & CO.,

— DIRECT IMPORTERS OF —

FOREIGN MUSIC,

Including Edition "Peters," "Andre," and all Standard Editions.
 Publishers of Edition "Rohlfing."

The Trade throughout the United States and Canada supplied at Lowest Trade Prices.
 Write for terms and Catalogues to

WM. ROHLFING & CO., Milwaukee, Wis.

NEWMAN BROS.' ORGANS,

38 & 40 South Canal St., Chicago, Ill.

THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager for the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES, 24 Union Square, New York.



WILCOX AND WHITE ORGAN COMPANY

MERIDEN, CT.,
 U. S. A.

THE STRONGEST
 COMBINATION OF
 CAPITAL, MECHANICAL
 SKILL
 AND EXPERIENCE OF
 ANY ORGAN COMPANY
 IN THE WORLD.
 ORGANS
 UNEQUALLED FOR
 RAPIDITY OF ACTION
 VOLUME AND SWEETNESS
 OF TONE
 SEND FOR A
 CATALOGUE

C. A. SMITH & CO.

WHOLESALE MANUFACTURERS

— OF —

Upright Pianos.

OFFICE AND FACTORY:

149 and 151 Superior Street.
 CHICAGO.

GOOD AGENTS WANTED.

REBORN SMITH & BRADBURY'S PIANOS.

F. A. SMITH, Jr.
 125 to 135 Raymond St.,
 BROOKLYN, N. Y.

MANUFACTORY,
 171 Broadway,
 BROOKLYN, N. Y.

CHICAGO, ILL.,
 210 State Street,
 Address all New York
 communications to the Manufacturer.

BROADBURY MUSIC HALL,
 390 & 392 Fulton St.,
 BROOKLYN, N. Y.

F. A. SMITH, Jr.
 125 to 135 Raymond St.,
 BROOKLYN, N. Y.

CONSERVATORY, LEIPZIG.

Young Lady Students received. Terms (Board
 Lodging, Fees, &c.), \$500 per Year.
 Also a limited number of young girls for general
 education.

German taught and spoken in residence.
 New York, Syracuse, Toronto (Can.), Ottawa
 Can.), Leipzig, Brunswick and Berlin references.

For particulars apply to

Mrs. GESNER LAMPMAN,
 Körner Strasse 57, I. L.,
 LEIPZIG, GERMANY.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, October 20, 1888.

THE strike being over, this week has been one of decided improvement in general business, but is yet not quite in its natural state, for the reason that some ladies are still timid about using cars that even yet are protected by officers of the law, as they are on the North Side.

The change that was almost on the point of culmination between Messrs. Brainard's Sons and Messrs. Oliver Ditson & Co. has, we understand, failed on account of the parties not being able to come to terms which could be mutually satisfactory to both.

Mr. R. W. Blake, the general manager, and Mr. J. R. Mason, the local manager of the Sterling Company, having had several applications from excellent retail concerns in this city to handle their goods, have made arrangements with Messrs. Steger & Co., who will hereafter have the sole retail agency of this popular piano in this city. Mr. Blake could not have selected a better house or a more successful one. Mr. Steger has proven himself to be one of the best salesmen in the city and has built up a retail trade which is surpassed by very few houses in the city. Mr. Blake has never been anxious for retail trade and the large wholesale trade done here by the Sterling Company has not permitted Mr. Mason to devote much time to it. The wholesale department will be removed to No. 236 State-st., and Mr. Mason will divide his time between the East and the West, leaving Mr. Ackhoff as his representative during his absence.

The redoubtable Cavalli, representing Mr. Alfred Dolge, has issued his avant-courier, and is expected here next week.

Mr. Curtice, of Messrs. Curtice & Thiers, of Lincoln, Neb., has been making quite a lengthy stay in the city, and in addition to the Weber and Haines pianos will hereafter handle the Shoninger, having made an extensive contract with Mr. Joseph Shoninger, of this city, to that effect.

Messrs. Haines Brothers, under the excellent management of Mr. Thomas Floyd-Jones, are doing a fine wholesale trade, their orders for one day this week amounted to 10 pianos, and were divided between Mrs. E. R. Harris, Mason City, Ia.; Mr. Chas. Badger, Laporte, Ind., and Mr. E. A. Rodesch, Dixon, Ill.

Messrs. Story & Clark are not resting on former laurels, and their business up to the present is 25 per cent. better than last year.

Mr. R. S. Howard's many friends will be glad to know that he is improving; after such a severe illness his improvement is necessarily slow.

The building 156 and 158 Wabash-ave., formerly occupied by Messrs. Julius Bauer & Co., is in an advanced state of completion, and they will almost immediately return to it.

Mr. E. C. Horner, of Morrison, Ill., will remove to Beatrice, Neb., and will enter into partnership with his son, Mr. Henry Horner, who has already been located there for some time.

A New History of Music.

THE J. B. Lippincott Company, of Philadelphia, and H. Grevel & Co., of London, are the publishers of a new work by James E. Matthews entitled "A Popular History of Music, Musical Instruments, Ballet and Opera, from St. Ambrose to Mozart." It contains 137 illustrations, consisting of portraits, musical instruments, facsimiles of rare and early musical typography, &c., and it is handsomely gotten up as to binding and typography. The author in his preface states that "while there is no lack of histories of music, they are either planned on so large a scale as to be beyond the reach of many who are interested in the subject, or they are so wanting in detail as to become little better than dry catalogues of names and dates." Although there are but 300 pages in the volume, the range is sufficiently comprehensive and ample attention is paid to details. Chapter I. is devoted to the early history of music and treats of music among the Romans, effects of Christianity on music, St. Ambrose and St. Gregory, the Troubadours, Minnesingers and other interesting musical material. The history of musical instruments is treated as fully as the limits of a chapter will allow. The evolution of instruments is traced and the illustrations are very complete. Archaic instruments, such as the shophar, oliphant, sackbut, cithary, nablum, &c., have their history and uses explained. Under the title of "The Musical Influence of the Netherlands" the rise of the Flemish school is described and Josquin DePres, Willaet and Orlando de Lassus are duly dwelt upon. Music in Italy, Germany, France, England is each the subject of a chapter, as is also the origin of the opera and oratorio, the rise of the opera in France and music in England at the time of the Restoration.

There are also separate chapters on the early history of music in England, the rise of opera and oratorio in England and music in France during the eighteenth century. As can readily be seen much ground is covered in these various chapters, England in particular getting more than her share, as the author happens to be an Englishman.

Naturally, therefore, Purcell is extolled far beyond his merits,

being ranked with the immortals—Händel, Haydn and Mendelssohn, which is of course a thoroughly absurd but a truly British view. The gradual evolution of the piano is treated at length, the illustrations being very interesting and curious. Many authorities are quoted, but the work on the whole, while containing nothing absolutely new, is carefully written and compiled.

The index will also be found of value to students, who should by all means possess such a handy and condensed volume as this popular history of music.

Truth is Stranger than Fiction.

"CAN you move a piano for me right away?"

"Yes, what kind, square or upright?" "Oh! one of the long flat kind: I have just bought it at a great bargain, and it is a fine piano. What makes you ask? Well, it is a Steinway, and I only paid \$100. Don't you think it is a bargain?" "Certainly," I replied; "if it is a genuine Steinway I will give you \$50 profit on your purchase; but are you sure it is a Steinway piano?" "Well, it is a Steinway or something like it." "Oho! or something like it. My friend, there is nothing like a Steinway piano." Then a doubt arose in the mind of the purchaser, and he requested me to look at it while the men were getting ready to move it. I refused, but he persistently urged until I consented to examine his purchase, promising to tell him what the instrument was. I explained to him that the town was full of the cheap as well as stencil pianos, sold by manufacturers from \$100 all the way up to \$135. When new these instruments look and sound pretty well; the newness, however, will shortly wear off, both in and out side. Some people believe that any cheap piano will do for a beginner, but the child's ear and touch will be ruined from the start, and that is one of the reasons we find more piano thumpers than players. Dump, dump; clatter, clatter, is all the noise that can be extracted from the box. With this explanation we left for the scene of his purchase. The first glance at the case with its midew appearance convinced me that it was not a Steinway piano. After looking at the name over the keyboard and scale inside, I told him I had seen enough. "Well, what do you think of it?" "In the first place it is no Steinway piano or something like it, and in the second place it is one of those instruments I spoke of before we arrived. You got the piano, make the best of your bargain, and if, as you say, you can sell it again to a yokel do it as quick as you can. But console yourself that you are not the first or the last person who has been, or will be, 'taken in.' You paid your money and got the experience. There are plenty of people to-day who buy such instruments no better than yours—though they may be new—for three times the amount you paid, and after a year or two no one who knows anything about pianos would give one-third their original cost. I have paid in several instances more for second-hand first-class pianos than the new cheap pianos can be bought for; but I consider a good second-hand piano better than the new rattle traps. If the latter were not comparatively worthless as musical instruments, you would not buy them at such ridiculous low installments. They cost so little and sell at such an enormous profit is the cause why manufacturers are building them; and further, as long as musical people are caught by big flaming advertisements and paid for puffs, the number of victims will never diminish."

Advisum gratis et probatum est.

SCHREINER'S MUSIC HOUSE.

—Savannah "Morning News."

Trade Notes.

—Young Alexander Krell, who is in Boston at the Vose factory, was married last Sunday night in that city to Miss Emy L. Rahm, a pianist.

—Dyer & Hughes, the Foxcroft organ manufacturers, are now at work upon a large order for a foreign port, which when completed will make their output 36,000 organs in the twenty-two years they have been in business.

—"Send me 10 dozen assorted pianofortes," wrote the country merchant to the Chicago purchasing agent. When he received 10 dozen assorted pianofortes by freight a few days later he concluded that somebody had made a mistake.

—Steere & Turner, the organ builders, of Springfield, Mass., have shipped this week a large organ for the Kenwood Evangelical Church at Hyde Park, Chicago. The cabinet work is a novel design, the top of the frame being crowned with spindle work. It was designed by William Boyington, of Chicago, son of William Boyington, formerly of this city.

—In speaking of the piano display of Walter D. Moses & Co., of Richmond, Va., the "State" says: "Embroidered plush covers and other specimens of first-class embroidery, from Mr. T. F. Kraemer & Co., New York, artistically arranged in a spacious booth fitted up in true Persian style, makes it one of the most attractive features in the exposition, reflecting great credit on the firm." The Kraemer covers are superb specimens of that line of goods.

—Oliver Green & Co., lately good and respected citizens of Woburn, have a card in the "Journal" this week which will be found worth reading. It seems perfectly plain to our comprehension that this prominent Boston piano house have made up their minds to push the business, and that means the best goods, lowest prices and most favorable terms. Mr. Joseph

R. Green is a member of the firm and he means business. Please read the advertisement of the firm in another column. The new rooms which they have taken on Tremont-st. are elegant in finish and furnish, and it is right here that they propose to beat the world on prices for upright pianos. Square pianos will be kept in great numbers and variety at the store 576 Washington-st., and sold at great bargains.—Woburn "Journal."

—The Mahanoy City "Tribune" of the 13th says:

Mr. William J. Crane, at one time the most prominent music dealer in Schuylkill County, died in New York on Monday and was buried at Pottsville on Thursday.

—BOSTON, October 18, 1888.—The \$1,200 violin which was stolen from Thompson & Odell, No. 108 Washington-st., in July last, was recovered this morning. It was stolen by Francis Gilet, who is now serving a sentence for stealing another violin.

—In referring to C. H. Utley, the piano dealer, the Buffalo "News" says:

The specialty of this house has long been the Haines pianos. Mr. Utley also handles the Vose, Schubert and several other makes. To deal with him is to deal with a man who is honorable in every respect and he makes it pay.

Mr. Utley is not only a man who is honorable, but also handsome.

—Says the Canton (Ohio) "News":

Mr. J. T. Brown, of Massillon, is about to commence the manufacture of organs in this city. He was in Chicago last week and bought the necessary materials. He will make the best kind of organs. Mr. Brown has had an experience of 20 years in the music business and will no doubt make a success of his latest venture. While he has bought the materials for the first organs in Chicago, he expects, when started, to make all but the cases himself, and for this purpose will employ 30 skilled workmen. Whether he will remain here or not, however, depends upon the encouragement he will receive from our business men. He has had offers to locate his factory at several places, but will remain here if sufficient inducements are offered. He proposes first to demonstrate his ability to conduct the business and will then see what the city can do for him.

WANTED—Engagements for concert, and especially oratorios and masses, by a contralto who is familiar with all the important works of that kind. Address L. P. N., care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

The Stencil Must Co.

LYNCHBURG, Va., October 18, 1888.

Musical Courier, New York City:

GENTLEMEN—Your paper dated October 17 received. It is just what we want. Send us twenty-five extra copies of this issue. You are right; the stencil must go. Your articles in this issue are the best you have written yet. With best wishes we are, very truly,

J. D. HOBBIE & CO.

The Mason & Hamlin Stringer.

TRENTON, N. J., October 13, 1888.

Editors Musical Courier:

IN the last issue of the COURIER under the head "Mason & Hamlin Explain" you state: "We believe we are in possession of the facts that will prove that the present Mason & Hamlin tuning device is nothing more or less than the copy of an old patent which we have had under our hands."

I have tuned several pianos which were made in this country certainly before Mason & Hamlin invented (?) the screw stringer, but which were tuned on the same principle nevertheless.

The fact that Mason & Hamlin did not invent, but have merely adopted, this method of stringing is beyond dispute. Isaac Hawkins was granted a patent in England in 1800 for metallic tension frame, action frame and screw or nut tuning, and a piano made on this principle and about the same time is I believe in the possession of Broadwood's at the present time. In England ten years ago I had a grand piano which must have been forty or fifty years old, and which had a tuning device identical with Mason & Hamlin's.

Messrs. Broadwood, Erard, Brinsmead and many English makers have experimented with screws, nuts and levers, but generally abandoned the same long ago. The ordinary pin block in any first-class instrument admits of finer tuning than does the screw stringer.

If in the course of five years Messrs. Mason & Hamlin too don't abandon the iron lead principle of construction, piano makers and tuners will be much surprised, and the assertions of missionaries in regard to tune and time will have triumphed over musicians.

Yours truly, W. B. HOLLAND.

[So will we be surprised. We have had that old patent under our hands and are now engaged in investigating it.—EDITORS MUSICAL COURIER.]

WE notice the following in the Atlanta "Constitution":

The Cooper Piano Factory will begin operations in about ten days. There is no telling how many dollars go out of Georgia every year for pianos. A half million dollars' worth would only be seven to each county. The amount is probably something between a half million and a million.

The Atlanta Piano Factory begins operations making 4 pianos a week, only one-fifth of its full capacity. These pianos are worth from \$300 to \$600. If the product averages \$1,600 a week, it will amount to \$83,200. It will certainly run over \$50,000. When the full capacity of 20 pianos a week is reached it will be \$400,000, counting each piano at \$400.

We will watch with great interest the development of this new industry in the South, and as Mr. Cooper has some original ideas about piano construction, he starts more auspiciously than many others have. May he soon reach the full capacity of \$400,000, and may he get even more than \$400 for each piano—wholesale!

WESSELL, NICKEL & GROSS EMERSONFinest Tone. Best Work and
Material Guaranteed.**GRAND, SQUARE and UPRIGHT Pianoforte Actions,**—MANUFACTURERS OF—
ONE GRADE ONLY.455, 457, 459 & 461 WEST 45th STREET;
536 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET
—NEW YORK—**G. W. SEEVERNS & SON,**

—MANUFACTURERS OF—

Square, Grand & Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

C. REINWARTH,
PIANOFORTE STRINGS,386 and 388 Second Avenue,
Between 2nd and 3rd Sts., NEW YORK.**JACOB DOLL,**
—MANUFACTURER OF—
Piano Cases, Strings and Desks,
SAWED AND ENGRAVED PANELS,
402, 404, 406 & 408 East 30th St., New York.More than 45,000 Sold. Every
Piano Fully Warranted.**PIANOS.**

SEND FOR CATALOGUE.

EMERSON PIANO COMPANY,

Wareroom, No. 146 A Tremont Street,

BOSTON, MASS.

SOUNDING BOARDS, WREST PLANK, Etc.**L. F. HEPBURN & CO.,** 444 BROOME STREET, NEW YORK
Factory and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS FOR THE U. S. AND CANADAS.

BILLION'S FRENCH HAND FULLED HAMMER FELTS.**HAZELTON BROTHERS,**THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

—APPEAL TO THE HIGHEST MUSICAL TASTE.—

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK

ESTABLISHED 1851.

VOSE & SONS,**Piano Manufacturers,****No. 170 TREMONT STREET, BOSTON, MASS.****HALLET & DAVIS CO.'S PIANOS.****GRAND, SQUARE and UPRIGHT,**
Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Sarc,
Abt, Paulus, Titiens, Heilbron and Germany's
Greatest Masters.WAREROOMS: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 423 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; State
and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.**WATERLOO**
ORGANSARE NOTED FOR
Unequaled Quality of Tone,
Superior Design and Finish of Cases,
Durability.
They Pump one-half easier than any
other Organ made.**SIX OCTAVES A SPECIALTY.**

For Prices and Catalogues, address

MALCOLM LOVE & CO.,
WATERLOO, N. Y.**NEWBY & EVANS'****Upright Pianos**ARE DURABLE AND WELL FINISHED
INSTRUMENTS.**PRICES MODERATE**

FACTORY:

E. 136th St. and Southern Boulevard
NEW YORK.

—UNEXCELLED IN—

IVERS & POND
PIANOSBeauty of Tone,
Elegance of Finish,
Thoroughness of Construction.

WAREROOMS:

181 & 183 Tremont Street, Boston. Albany & Main Sts., Cambridgeport

FACTORIES:

ESTABLISHED 1855.

R. W. TANNER & SON,

—MANUFACTURERS OF—

PIANO HARDWARE.

858 Broadway, Albany, N. Y.

SPECIALTIES: PIANO GUARDS, BARS, PEDALS, ACTION BRACKETS, ETC.
NICKEL, SILVER AND BRASS PLATING.

NEW YORK AGENT, ALFRED DOLGE, 122 EAST 13th STREET.

—ESTABLISHED 1857.—

JULIUS BAUER & CO.,

—MANUFACTURERS OF—

Grand, Upright and Square PIANOS.A careful comparison of the BAUER PIANO with those of leading Eastern makers respectfully solicited.
CORRESPONDENCE FROM DEALERS INVITED.

FACTORY AND WAREROOMS: 156 and 158 Wabash Ave. CHICAGO.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame De GONI, | Mr. WM. SCHUBERT, | Mr. S. DE LA COVA, | Mr. H. WORRELL, | Mr. N. J. LEPKOWSKI,
Mr. J. P. COUPA, | Mr. FERRARE, | Mr. CHAS. DE JANON, | Mr. N. W. GOULD, | and many others.
but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

KURTZMAN

PIANOS.

Grand, Square and Upright.

C. KURTZMAN & CO.,

MANUFACTURERS,

106, 108 & 110 Broadway, Buffalo, N. Y.

PIANO

Is the Triumph of the Age!

A MODEL OF PERFECTION!
A SPLENDID FIRST-CLASS INSTRUMENT!

Its leading characteristics are

- 1st. A Full, Rich, Pure Singing Tone.
- 2d. A Finely Regulated, Delicate Touch.
- 3d. A Perfectly Even, Well Balanced Scale.
- 4th. The whole composed of the choicest Material and of the most Thorough Workmanship.

NOTHING MORE, NOTHING LESS, can or will ever comprise a First-Class Piano, and as such we unhesitatingly place them before the world.

SEND FOR CATALOGUE.

SMITH AMERICAN ORGAN
AND PIANO CO.,

531 Tremont Street, Boston, Mass.

BRANCH HOUSES: { Kansas City, Mo.
{ London, Eng.

C. N. STIMPSON,

MANUFACTURER OF

Carved * Piano * Legs,

LYRES and TRUSSES for Upright Pianos,
large variety of New Designs for Upright and
Grand Pianos.

ADDRESS WESTFIELD, MASS.

KRANICH & BACH

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States
Centennial Exhibition, 1876.

And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years.
Illustrated Catalogue furnished on application.
Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.

Factory, from 238 to 245 E. 23d St., New York.

KELLER PIANO,

MANUFACTURED BY

THE KELLER PIANO CO.,

BRIDGEPORT, CONN.

New York Warerooms: 17 E. 14th St.

W. H. BUSH & CO.,



WAREROOMS: 243-245 East Chicago Avenue;
FACTORY: 51-53-55 Pearson Street,
AGENTS WANTED. CHICAGO ILL.

F. CONNOR, PIANOS.

Factory 239 E. Forty-first St.,

NEW YORK.

Dealers admit they are the best medium-priced
Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly
Tuned and Regulated

Highest Award at New Orleans Exposition, 1885.

BEHR BROTHERS & CO.

—MANUFACTURERS OF—

GRAND AND UPRIGHT PIANOS,

With Patent Harmonic Scale, Patent Cylinder
Top, Patent Finger Guard, Patent Steel Action
Frame, Patent Endwood Stringbridge, Patent
Touch Regulator, and

—PATENT PIANO MUFFLER—

The last reduces the tone to a mere Pianissimo,
and saves wear of the Piano.

WAREHOUSES: { 15 East 14th Street, New York.
{ 1229 Chestnut St., Philadelphia.
FACTORY AND OFFICE: 292 to 298 11th Avenue
NEW YORK

BAUS & COMPANY,

—MANUFACTURERS OF THE—

"INCOMPARABLE" BAUS PIANOS.

FACTORY:

553 to 557 West 30th Street, New York.



THE A. B. CHASE CO.,

NORWALK, OHIO,

—MANUFACTURERS OF BOTH—

Pianos & Organs,

JUSTLY CELEBRATED FOR

SUPERIOR TONE QUALITY, RESPONSIVE
ACTION, PERFECT WORKMANSHIP,
FINE FINISH AND GREAT
DURABILITY.

For Prices and Territory address the Manufacturers.



TRYBER & SWEETLAND,

MANUFACTURERS OF

The Lakeside Organ,

1251 GRENSHAW STREET, COR. ROCKWELL,

CHICAGO, ILL.

SEND FOR CATALOGUE.

COMSTOCK, CHENEY & CO.,

IVORY CUTTERS AND MANUFACTURERS.

PIANO KEYS, ACTIONS AND HAMMERS.

Ivory and Composition Covered Organ Keys.

The only Company Furnishing the Keys, Actions, Hammers and Brackets Complete.

Telegraph and R.R. Station:

ESSEX, CONN. { OFFICE AND FACTORY:
IVORYTON, CONN.

A. NILSON & CO.,

—MANUFACTURERS OF—

Square and Upright Pianos.

WAREROOMS AND FACTORY:

472 WEST 43d STREET, NEW YORK.

PACKARD ORGAN. FORT WAYNE ORGAN CO.,

IT HAS NO SUPERIOR!

SEND FOR CATALOGUE AND PRICES TO

FORT WAYNE, IND.

ERNEST GABLER & BROTHER GRAND, SQUARE AND UPRIGHT PIANOS.

— ESTABLISHED 1864 —

Factory and Warerooms, 214, 216, 218, 220, 222 and 224 E. 22d St., New York.

ALL our Pianos have our patent Agraffe Bell Metal Bar arrangement, patented July, 1872, and November, 1873, and our Uprights have our patent metallic action frame, cast in one piece, patented May, 1877, and March, 1878, which has caused them to be pronounced by competent judges

THE BEST PIANOS MANUFACTURED.

BABY GRAND.

THE SMALLEST GRAND
PIANO MADE.

Remarkable for powerful sympathetic tone, pliable action and absolute durability.

GEO. STECK & CO.

GRAND, SQUARE AND UPRIGHT

PIANOS.

Warerooms, STECK HALL, 11 East Fourteenth Street, NEW YORK.

LITTLE GIANT,

THE SMALLEST UPRIGHT
PIANO MADE,

Containing all improvements, combined with great strength and voluminous tone, adapted for Schools, Flats and Small Apartments.

JARDINE & SON

ORGAN BUILDERS,

318 & 320 East 39th St., New York.

LIST OF OUR LARGEST
GRAND ORGANS:

Fifth Avenue Cathedral, N.Y.,
manuals; St. George's Ch.,
N.Y.; St. Paul's M. E. Ch.,
N.Y.; Fifth Avenue Pres-
Ch., N.Y.; Brooklyn Tab-
ernacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.,
San Francisco, 3; Christ Ch.,
New Orleans, 3; and Pitts-
burgh R.C. Cathedral, 4.

WEGMAN & HENNING,

Piano Manufacturers.

All our instruments contain the full iron frame with the patent tuning pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments, and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

THE "MILLER" ORGAN

Is the Best and Most Salable
Organ of the day.

AGENTS WANTED WHERE WE ARE NOT RE-
PRESENTED. CATALOGUE, &c., FREE.

MILLER ORGAN CO., Lebanon, Pa.



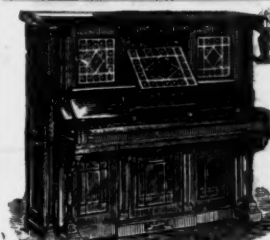
STULTZ & BAUER,

— MANUFACTURERS OF —

Upright and Square

PIANOS.

Factory and Warerooms, 338 and 340 East 31st Street, New York.



CONOVER BROS.

MANUFACTURERS OF

UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists and salesmen, are our Patent Action, Patent Metal Action Rail and Patent Telescopic Lamp Bracket. Our Pianos are endorsed by such eminent judges as Mme. Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletzki, E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of San Francisco, and many others.

400 & 402 West Fourteenth Street,
and 27, 33, 41, 43 & 45 Ninth Avenue, NEW YORK.

ZEITZER & WINKELMANN,

PIANOS,

BRAUNSCHWEIG, GERMANY,

Uprights and Grands.

AMERICAN SYSTEM OF CONSTRUCTION. CHEAP PRICES AND
BEST WORKMANSHIP.

ESTABLISHED IN 1866.

DYER & HUGHES,

Manufacturers of First-Class

ORGANS,

FOXCROFT, ME.

Send and get our New
Catalogue. New and
Elegant Designs
Just Out.

Where we are not represented,
should be pleased to
open correspondence in regard
to the Agency.



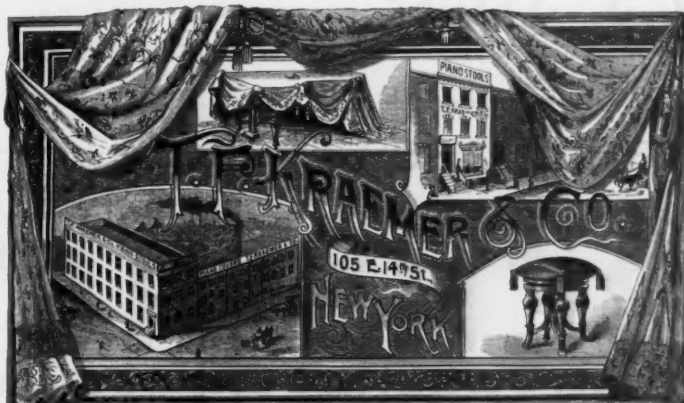
OPERA PIANO.

The Best Piano in the Market.

PEEK & SON, Manufacturers,

Special Terms and Prices to
Responsible Dealers.

212, 214, 216 W. 47th St., NEW YORK.



Manufacturers of PIANO STOOLS and MUSIC RACKS; Domestic and Imported Piano Covers and Scarfs, Fitted Grand and Upright Covers, Rubber and Fleece Covers, Ware-room and Road Covers of every description. Artists' Busts, and Embroidered Flags and Banners for Musical Societies.

FACTORIES IN STEINWAY, LONG ISLAND CITY.

Warerooms, 105 East Fourteenth St., near Steinway Hall, New York.

P. O. BOX 2920. SEND FOR ILLUSTRATED CATALOGUE. LOWEST PRICES.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

STRAUCH BROS.,

— MANUFACTURERS OF —

Grand, Square and Upright

PIANOFORTE ACTIONS.

22 to 30 Tenth Ave., bet. 12th and 13th Streets, New York.

E. G. HARRINGTON & CO.,

MANUFACTURERS OF

Unequalled in Beauty of Design, Excellence of Construction and
Finish, as well as in Volume, Purity and Sweetness of Tone.

Square & Upright Pianofortes.

FACTORY and WAREROOMS: 828 and 830 SEVENTH AVENUE, NEW YORK CITY.

STEINWAY

Grand, Square and Upright

PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,
Long Island City, opposite 120th Street, New York City.

THE ESTEY PIANO

Is rapidly becoming the most popular instrument of the present day. The several valuable patents used in these pianos, and the honest and reliable manner in which they are constructed, are appreciated by the trade and the musical public. We invite correspondence from dealers in localities where we are not already represented.

ESTEY PIANO COMPANY,
South Boulevard, New York City.

ONLY THE BEST MATERIALS USED.

NONE BUT THE FINEST WORKMANSHIP.

C. C. BRICCS & CO.

Upright, Square and Grand Pianos.

5 APPLETON STREET, BOSTON, MASS. | NEW YORK WAREROOMS: 74 FIFTH AVENUE.

ESTABLISHED 1867.

CHICAGO MUSICAL COLLEGE

Central Music Hall,
CHICAGO, ILL.

Dr. F. ZIEGFELD, President.

Our Catalogue, giving terms of tuition and containing a musical lexicon, abridged History of Music and other valuable information, will be sent FREE on application.

C. S. STONE,

Manufacturer of First-Class

**UPRIGHT and SQUARE
Piano Cases**

ERVING, MASS.

**NEW ENGLAND
CONSERVATORY**

Thorough instruction under ablest Masters in
MUSIC, FINE ARTS, ELOCUTION, LITER-
ATURE, LANGUAGES, PHYSICAL CUL-
TURE AND TUNING. Tuition, \$5 to \$25 per term.
Board and Room, including Steam Heat and Electric
Light, \$5 to \$7.50 per week. For Illustrated Calendar,
giving full information, address

E. TOURJEE, Director, Franklin Sq., BOSTON.

JAMES BELLAK

1129 Chestnut Street,
PHILADELPHIA, PA.

UNION CENTRAL LIFE INSURANCE CO.,
OF CINCINNATI,

JOHN OWEN BACHE, - - - MANAGER,
Rooms 411 and 413 Telephone Building,
No. 18 Cortlandt Street, NEW YORK.

The Union Central commenced business in 1867; it
pays the largest dividends of any life company in this
country. Endowment Insurance at Life Rates a
Specialty; realizes the highest rate of interest and
has the lowest death rate; its policies are an invest-
ment at from four and a half to five per cent. com-
pound interest, and the life insurance feature is only
incidental or collateral.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,
NEW YORK.

**BOARDMAN
& GRAY
PIANOS**

ESTABLISHED 1837.

Factory, 543, 545 & 547 Broadway
ALBANY, N. Y.

**DAVENPORT & TREACY,
PIANO PLATES**

-AND-

PIANO HARDWARE,

444 and 446 W. Sixteenth St., New York.

BENT PIANOS, UPRIGHT AND SQUARE.

R. M. BENT & CO., Manufacturers, being per-
manently located in their new Factory, are prepared
to place additional agencies. Prices low. Write
for Illustrated Catalogue.

MANUFACTORY AND WAREROOMS:

BENT'S TEMPLE OF MUSIC, 767 and 769 Tenth Avenue, and 500
to 506 West 52d Street, New York.

JAMES M. STARR & CO.

— MANUFACTURERS OF THE —

STARR PIANO,

Offer to the Trade a PIANO worthy of trial and consideration.

SEND FOR CATALOGUE AND PRICES TO THE MANUFACTURERS.

RICHMOND, INDIANA.

'BEHNING'

Square, Upright and Grand Pianos



Factory: 128th Street near Third Avenue, New York.

BEHNING & SON.

LOCKWOOD PRESS, 126 and 128 Duane Street, Cor. Church, New York.

